



THE AMERICAN MAGAZINE OF ART

VOLUME XVII

APRIL, 1926

NUMBER 4

PORTRAITS AND PORTRAIT PAINTING

BY WILLIAM HOWE DOWNES

THE RELATIONS between the portrait painter and the sitter have been made the subject of an interesting essay by Hazlitt. He was able to envisage the situation from both sides. It affords a fruitful field for study. There are good sitters and bad. Usually, the portrait painter cannot choose but has to take them as they come. Under the most favorable conditions his job is arduous. The most merciless painter may unwittingly lay bare his own deficiencies while exposing the frailties of his victim. "Any attempt to produce a likeness of what is not really liked by the person who is describing it," says Walter Bagehot, "will end in the creation of what may be correct, but is not living—of what may be artistic, but is likewise artificial."

The portrait painter ought to be in sympathy with his sitter. He will not be at his best if he lacks this intangible tie. One sees portraits which appear to be actionable. Better a touch of amiable flattery than a pictorial libel. The unwritten law in this matter requires a degree of comity. The fate of a hard-fisted business man who exposes himself to the tender mercies of a moody, irascible artist is pitiable. He is likely to be pilloried rather than portrayed.

An ideal example of the spirit in which a painter may temper justice with mercy in dealing with the commercial type is Rembrandt's Syndics. In this case the solid and stolid Dutch dry goods merchants of the sixteenth century were peculiarly fortunate in their choice of an artist. At any rate, Rembrandt gave us in this noble group

a worthy disclosure of the sterling qualities found in the old-time business man—rectitude, responsibility, trustworthiness, and a sufficient quantity of intellect. The prose form of the work befits its theme. It is grave and weighty. As Andre Gide said of Stendhal, "*Comme il insiste peu!*"

It is a good thing that so many of Rembrandt's portraits have been brought to America by museums and collectors. True, they represent only one side of his genius, but it is the side which can be most readily grasped and understood by the multitude. In portraiture he manifested his union of naturalism and ideality in proportions nicely varying with the demands of the motive. At its base his character had a strain of middle-class practicality and common sense. He was not flighty, though he was perfectly well able to take to the air line when the occasion called for it. In some respects his prose is quite equal to his poetry. His sitters were for the most part of the *bourgeois* class—at least they were not royal aristocrats like Velasquez's and Van Dyck's people—but they certainly testify eloquently to the human value of the great middle class which is so often spoken of as the backbone of the nation.

Eugene Fromentin's list of the eight greatest portrait painters included the names of Titian, Rembrandt, Raphael, Sebastian del Piombo, Velasquez, Van Dyck, Holbein, and Anthony Moro. Had it been possible for all of these men to paint the portrait of a given individual, we should have had a historic demonstration of the protean aspects of one person—eight in one.

This diversity would not be due to anything but the inevitable subjectivity of a work of art. Aristotle said that Homer made men better than they were, and he expressed some doubt as to whether there were any such men as Zeuxis painted. There is an anecdote about two eminent French landscape painters who went out together one day to paint the same view. After working all day, one of the two walked over and took a look at his friend's canvas, saying, as he did so, "*Tiens!* Either you or I must be a dolt!"

Not the least interesting thing about a fine portrait is its historical import. If it is true to type, it throws a strong light upon the time and race. *Ex uno disce omnes*. Thus the heads drawn by Holbein in England are historical documents of unimpeachable authority concerning the men and women of Henry VIII's day. They explain many interesting points that are not set down in the books, and their veracity is self-evident. In similar fashion Velasquez is the intimate historian of the court of Philip IV. Nothing in the written history of the Spain of the period can be compared with the magisterial revelations of the painter of "Las Lancas" and "Las Meninas." Truly does Ben Jonson speak of the art of the painter: "It doth so enter and penetrate the inmost affection (being done by an excellent artificer) as sometimes it overcomes the power of speech and oratory."

The claim made upon the respectful interest of the world by the portraitist, in contradistinction to the painter of incident or narrative, rests largely on the former's close relation to the human individual. We do not worship our ancestors, after the Chinese fashion, but we are not without a deeply rooted sentiment of fondness for and loyalty to our dead kith and kin. The family, to which we owe our name, nature and inheritance, be these great or small, is a large tacit background reality in our consciousness, especially as we approach old age. Vague and inarticulate as this ancestor feeling may be, it is to be reckoned with, and it is this which gives to the family portrait its sentimental value, that is to say, its most substantial and enduring value, since it is sentiment that makes the world go round.

The portrait of a dead mother is so much

more than so many square inches of canvas covered with paint and enclosed in a frame. Regardless of its rank in the hierarchy of art, it has the power of speaking to the hearts of that mother's children with no uncertain voice. To them it is the priceless personification of all that is best, tenderest, most sacred. As they contemplate those well-beloved features, perhaps with their story of care and pain, those eyes to which mayhap in old age the light of day was denied, they feel that they would not exchange this heirloom for all the mines of Golconda.

James Whistler painted a famous portrait of his mother, and blasphemously named it an "Arrangement" in something-or-other. Disguise it as one may, however, filial affection will make itself felt, and even Whistler, with all his cynicism, could not depict his mother without making evident a son's reverence.

It is probable that the legend of Pygmalion and Galatea grew out of the general apprehension that, in order to portray a person with something like perfection, there must be nothing less creative than love as the active principle. As perfect love casteth out fear, so it confers the power of understanding. All the world loves a lover, hence its propensity to weave a romance about the portraiture of Leonardo's "Gioconda," Titian's "Mistress," and Romney's "Lady Hamilton." Yea, even the legitimate spouse of a painter has been known to inspire his masterpiece.

A fine portrait cannot be an impersonal work. The process of making it involves so much feeling, as well as so much science; the two elements are so inextricably interwoven that no one can say just where one begins or the other leaves off. This applies as much to the great draughtsmen, such as Holbein and Ingres, as to the great colorists, such as Titian and Giorgione. Realists and romanticists have it in varying quantities. The boundaries of technical mastery and ardor are indistinguishable. A human document which is to live is not to be created without a fusion of the two elements of scientific knowledge and emotional impulse.

The great portrait painter, then, is a moralist, but without intention. He sets down what he sees, "without preface," as Heine says, but the facts carry their own

implications. The stuff out of which life and history are made exists beneath the surface. Whenever one thinks of portrait painting, and of what it is capable of accomplishing, one is apt to think of Velasquez. His manner is regal; he is the patrician painter *par excellence*; yet how kindly, how devoid of condescension was his mental attitude towards dwarfs, hunchbacks, buffoons and beggars. Their deformities, rags, and misery were rendered without a hint of patronage, where a lesser man would have betrayed in some subtle way either a latent contempt or an equally offensive commiseration. Your thoroughbred gentleman is the most perfect democrat. He does not look down on anyone; he does not sit in the seat of the scornful. Velasquez had the unassuming simplicity of the great man. His noble manner was the outward and visible sign of a noble heart. One likes to think that his innate dignity, self-respect, and sobriety were racial traits. If so, the Spaniards may well be proud.

The critic is debarred by an unwritten law from making any invidious comments upon the subject in portraiture. This is generally understood, and the law is seldom broken. The painter may be handled without gloves, but the sitter is exempt from defamation, even from disrespect. No reputable writer for the press would ever have mentioned the "roughnesses, pimples, warts, and everything" on Oliver Cromwell's countenance, which he commanded Sir Peter Lely to "remark" in his picture, if the Protector had not called attention to them himself. No responsible critic would dream of saying what he thinks of the personal appearance of Holbein's "Henry VIII," Velasquez's "Philip IV," Moro's "Queen Mary." A conspicuous exception which serves to prove the rule is the publicity given to George Washington's badly fitting set of artificial teeth which was said to have had the effect of altering the shape of his mouth in Gilbert Stuart's Athenaeum head. It may be that the writer who originated that theory was a dentist.

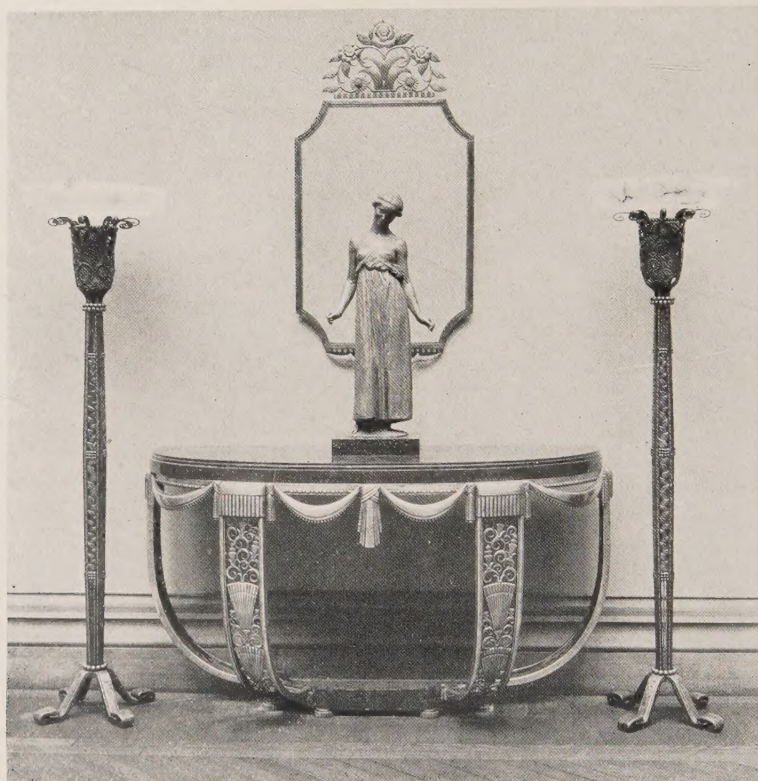
There is a tailors' trade paper published in London which devotes an article once a year to the clothes worn by the men, women and children whose portraits figure in the Royal Academy. This review of sartorial art is generally regarded as a huge joke, ex-

cept by the writer of it, who appears to take himself seriously. He is very severe on infractions of the rule of fashion, even to the number of buttons prescribed for a coat and the correct way of tying a four-in-hand. One may imagine the tailor-critic making the round of the Burlington House galleries, catalogue in hand, on the still hunt for blunders, misfits and anachronisms in the dress of the personages on exhibition. Surely the blame for these errors cannot be laid wholly on the painters; whatever guilt there may be belongs mainly to the sitters. The humor of the thing is of that unintentional sort which is so often more laughable than a premeditated pleasantry.

Among the letters written by the late Frederic P. Vinton, there is one addressed to me and bearing the date of June 30, 1905, in which he says:

"The portrait painter's job is by no means an easy one—to him who takes all comers. To give an air of distinction, style, or what you like, to every subject, one must, as it seems to me, keep in mind the few great masters' works and not bother much about modern men or the fashions of the decade. We haven't before us the patrician class very often, as Titian had, nor the fine raiment which helps the effect in the portraits of the Spaniard or the great Dutchmen; but that infernal old tubular dress of ours is presented to us over and over again, *ad nauseam*. All of which is ancient history. I do recognize, however, that the art may be just as fine nowadays, notwithstanding prosaic dress, and all drawbacks; and that if Rembrandt were in Boston today the world would soon find it out. I am still trying to paint, and to 'make 'em near like as I can for the price!'"

In connection with the recent Annual Exhibition of Paintings and Sculpture by members of the National Arts Club, New York, cash prizes of \$300, accompanied by the Club's medal, were awarded to W. Granville-Smith, for a painting entitled "Springtime"; to Gifford Beal for his painting, "Flying Sea Gulls," and to Chester Beach for a work in sculpture, "Rising Sea Mists." These prizes were presented at the annual dinner of the Board of Governors to the Artist Life Members of the Club.



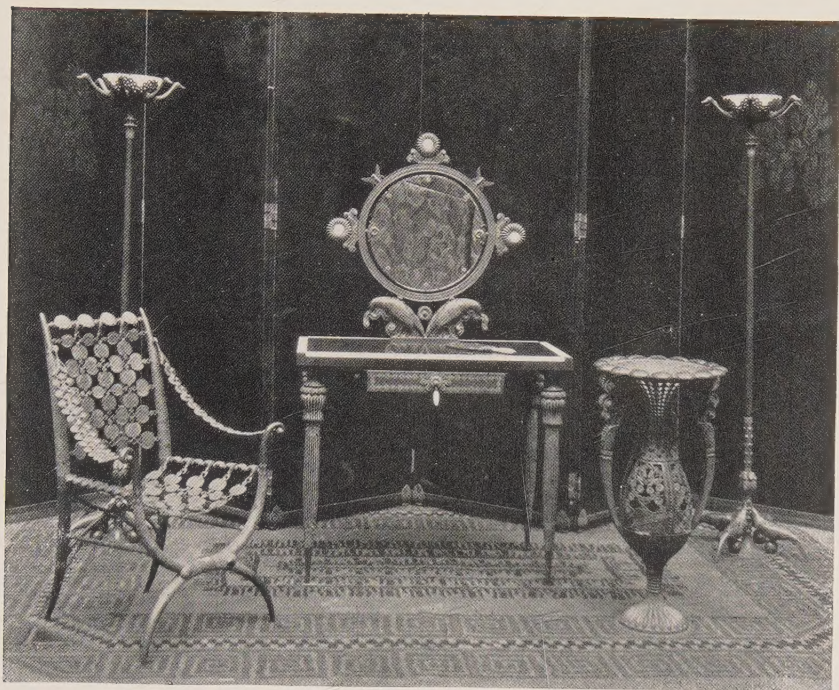
PART OF EXHIBIT BY EDGAR BRANDT. FORGED IRON CONSOLE TABLE; MIRROR FRAME; IRON STANDING LAMPS. BRONZE STATUETTE, "L'AVRIL" BY MAX BLONDAT

MODERN DECORATIVE ARTS FROM PARIS AT THE METROPOLITAN MUSEUM OF ART

THE COLLECTION of Modern Decorative Arts selected from the great Exposition held in Paris last summer and brought to this country by Dr. Charles R. Richards, Director of the American Association of Museums, was shown first in Boston during January and early February, and next at the Metropolitan Museum, New York. The opening at the Metropolitan was on February 22, and the exhibition continued through March 21.

With reference to the showing in New York, Mr. Joseph Breck, Assistant Director of the Metropolitan Museum and Curator of Decorative Arts, in the February issue of the Museum's Bulletin, had the following to say:

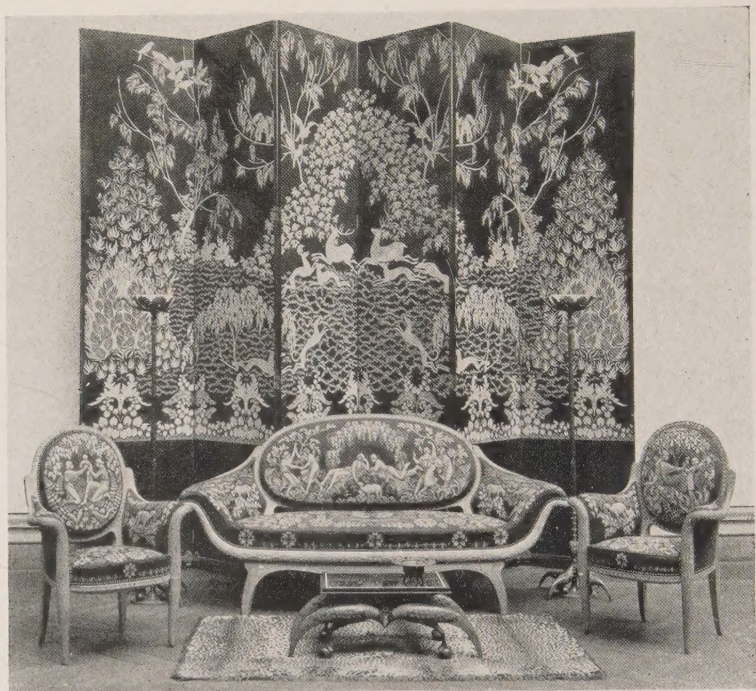
"For the past twenty-five years and more a new style in decoration has been developing in Europe. It has thrown overboard the copy and the pastiche which the topsyturvy nineteenth century in the throes of industrialism substituted for original creation. It strives to embody old principles in new forms of beauty, and to meet new conditions of living with frankness and understanding. The 'historic styles' were not created overnight, and, doubtless, considerable time must elapse before this 'modern style' takes definite shape. But that it has already attained international proportions; that it has the adherence of many of the leading European manufacturers and artists in the field of decorative art;



ENSEMBLE BY ARMAND ALBERT RATEAU, ARCHITECT-DECORATOR OF PARIS



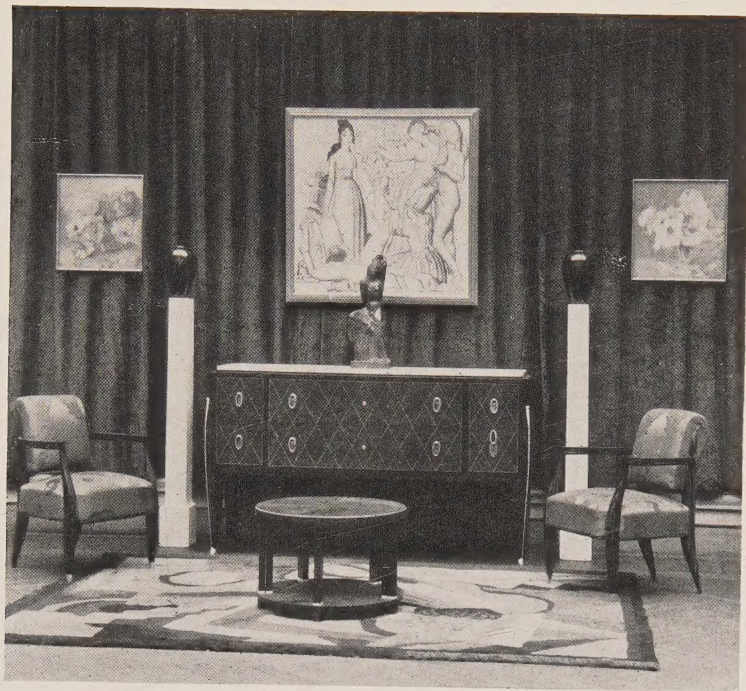
LACQUERED SCREEN AND PANEL BY JEAN DUNAND; MAHOGANY CABINET AND RUG, "POMONE,"
ATELIER D'ART DU BON MARCHÉ



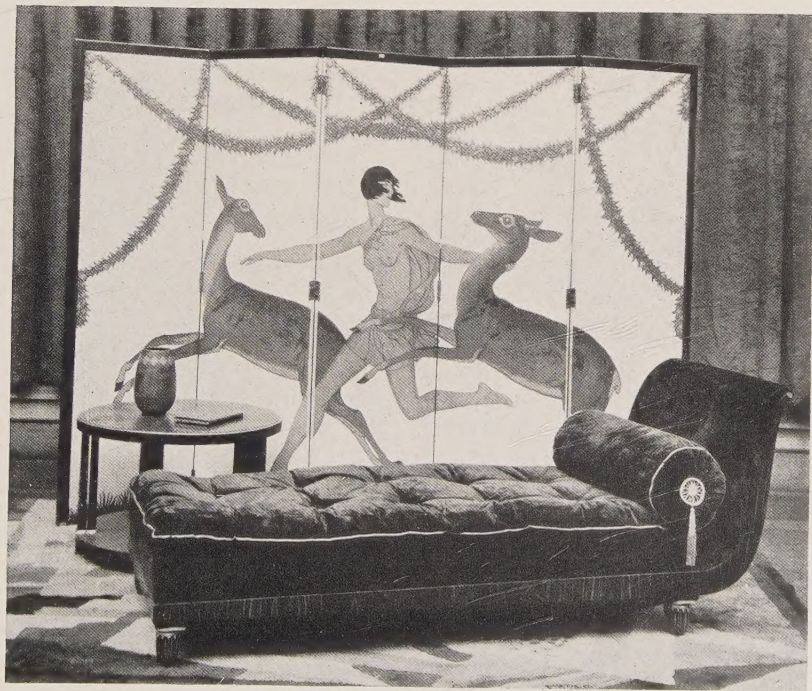
ENSEMBLE BY ARMAND ALBERT RATEAU. TAPESTRY BY BRAQUENIE & CIE



ENSEMBLE BY "POMONE." ATELIER D'ART DU BON MARCHÉ. FABRIC HANGING BY PAUL FOLLOT



PART OF ENSEMBLE BY E. J. RUHLMANN



DIVAN AND TABLE BY RUHLMANN; SCREEN DESIGNED BY ANDRE MARTY AND PRINTED BY HAND BY SCHEURER, LAUTH & CIE

that it is profoundly influencing the education of the younger generation of artists; that it has won the suffrage of a wide public; and finally, that work in this new style is already being produced which equals in beauty the achievements of any age, were demonstrated beyond question in the great Paris exposition of 1925, devoted exclusively to decorative art in the modern spirit.

It may be doubted if the works of art comprising the present exhibition receive generally the approbation they deserve. The exhibits will be entirely unfamiliar in style to the great majority of those who see them, and every student of the history of art knows that the unfamiliar meets at first with indifference, even with hostility. The most natural gesture in the world is to throw

a stone at the stranger! But the stranger may be a delightful person when we come to know him better. The work included in this exhibition has been admired by many whose taste commands respect. That is no reason why we should like the 'modern style,' but it does give food for thought."

We are indebted to the Metropolitan Museum for the photographs of the exhibits which are reproduced herewith.

It is needless to say that the collection in New York was shown beautifully and awakened a great deal of not only curiosity but genuine interest.

From New York the exhibition goes to Cleveland, Detroit, Chicago, Minneapolis, St. Louis, Pittsburgh and Philadelphia. It was shown first in Boston.

THE MODERN ITALIAN EXHIBITION

BY ELISABETH LUTHER CARY

THE EXHIBITION of modern Italian art shown in New York this winter, under the auspices of the Italy-America Society, wore the stamp of its race in at least one characteristic, a characteristic so marked as to bring together in a gentle harmony the oldest and youngest, the most conservative and the most revolutionary, of the various schools and types represented. Mildness.

From the pyrotechnic brushwork of Mancini to the pyrotechnic design of Fortunato Depero; from the tenderness of Spadini to the solidity of Donghi; from Rosso to Wildt, this courteous mildness bathes sculpture and painting and the decorative arts with an atmosphere that lowers strident color and softens asperities of contour; making even the Futurist group seem less aggressive than corresponding modernists of other nations.

Antonio Mancini, born seventy-four years ago, well known in this country as in Europe, is given a representation of a dozen paintings from different periods of his development. The beautiful and romantic "Desires" shows him in possession of a harmonizing gift which he threw over in his later years for a complex weaving of keen lights across a well-considered framework almost concealed by the silvery web. In spite of such

marked change of style he suffers from the monotony that is apt to attack any considerable collection of works by one artist. However various and diverse he may appear to himself and his friends, his message to the world is single.

By a not too violent stretching of the perceptive faculty one may see in Giovanni Boldini the forerunner of the ultra-modern Amedeo Modigliani. To prove your case by the simplest method, compare Boldini's portrait of Mrs. Rita Lydig with Modigliani's portrait of Madame Modigliani or with that "Blonde" from the Bing Collection. In the portrait of Mrs. Lydig the composition is built with large curves and diagonal directions. The character of the forms is sought out and indicated within the general form with singularly little disturbance of the enclosing outline. Within this outline, hardly beyond it, flutters the fluttering detail. The vivacity of the portrait rests upon this detail, swiftly indicated, and upon the light spontaneous pose of the figure on the chair with subtle intimations of the characteristic alertness of the sitter. Only what is essential to the artist's purpose is included in his scheme.

With Modigliani the essentials are greatly reduced. His elegance of line forces itself

upon the attention since there is nothing to distract attention from it. The difference between him and Boldini, to practice on our own part reduction to essentials, lies in his elimination of anything in his subject that interferes with his dominant impression of it. He imposes upon his sitters certain arrangements of the hands, positions of the head, thinness and length of nose, that press them into the type of his style while retaining their fundamental character. Boldini belonged to the generation of Sargent, Modigliani to that of Derain. France claims Modigliani, buried in the land where he worked and achieved his



NEAPOLITAN BOY

VINCENZO GEMITO



CHILD

ATTILIO SELVA

fame. Nothing, however, can make either the vivacious Boldini or the deliberate Modigliani other than Italian. In both the coherent movement of that country greatest in all the arts may be felt rising from weakness toward something of its ancient confidence.

Michetti and Sartorio, in spite of marked success among their own people, make a less decisive impression. The sculptor, Medardo Rosso, born in the same decade with Boldini and Mancini, makes his impression by the eloquent quietness of his flowing modulations of surface. Whatever the medium, the effect is that of wax that would melt at the touch of a warm hand into a fluid. Comparing his work with that of Gemito, of the same generation, it is seen to belong to the marching spirit that looks forward without obvious reminiscence of the past, however deeply rooted it may be in the racial tradition.

It is manifestly absurd to attempt to grade the development of art in any country



MEMBERS OF MY FAMILY

FERRUCCIO FERRAZZI

by the age of the artists producing it, and the present exhibition affords interesting examples of the youthful outlook of painters now well beyond fifty. To recognize that Giacomo Balla, together with most of his fellow Futurists, failed to discover a reliable method of demonstrating that the world and all that exists upon its surface is in continual motion, certainly does not deny his claim to being a searcher in new fields. His handsome abstraction, "Sensation of Spring," is a curiously static example of his exploration of these fields, but he is entitled to the respect we sooner or later pay to the pioneers. There is a measure of significance

in the fact that his painted tapestries have more of the movement of life in them than his paintings that have no connection with the decorative crafts.

Fortunato Depero is another Futurist whose future lies among the crafts, but he is equally successful from his particular point of view in his detached abstract designs. His "Train at Dawn" rushes through endless space, and his "Wild Horses," with a less disciplined movement, achieves a still greater momentum. It is, however, one thing to represent motion when motion, however instantaneously, is posing for you, and quite another thing to represent the



THE FORTUNE-TELLER

ANTONIO DONGHI

potential motion of an object in comparative repose. Depero's "Woman Embroidering" has less to say of the real aim of Futurism, making movement and sound visible, than Prampolini's "Portrait," to say nothing of his amazing "Jazz Band" in which he has his subject almost ready-made to his hand.

Between the extremes of conservative and modern may be found many interesting personalities. Here is Camillo Innocenti with all the picturesqueness of old Italy upon him. Here is Guido Cadorin with handsome designs and a reputation for excellence in the decorative arts, emphasiz-

ing anew the encouraging union of craftsmanship with art which seems to be closer in Italy than elsewhere today. Armando Spadini began his practice of art with the decoration of pottery, later gaining an astonishing facility in producing luminous half-tones and filling his pictures with a quiet radiance that has its effect upon the most sophisticated, as well as upon simpler minds that fall easily under the spell of his sweet sincerity and enjoyment of common pleasant scenes.

In sharp contrast with Spadini's art is that of the synthetist Mario Sironi, whose picture, "The Architect," stands out in the



ANTONELLA

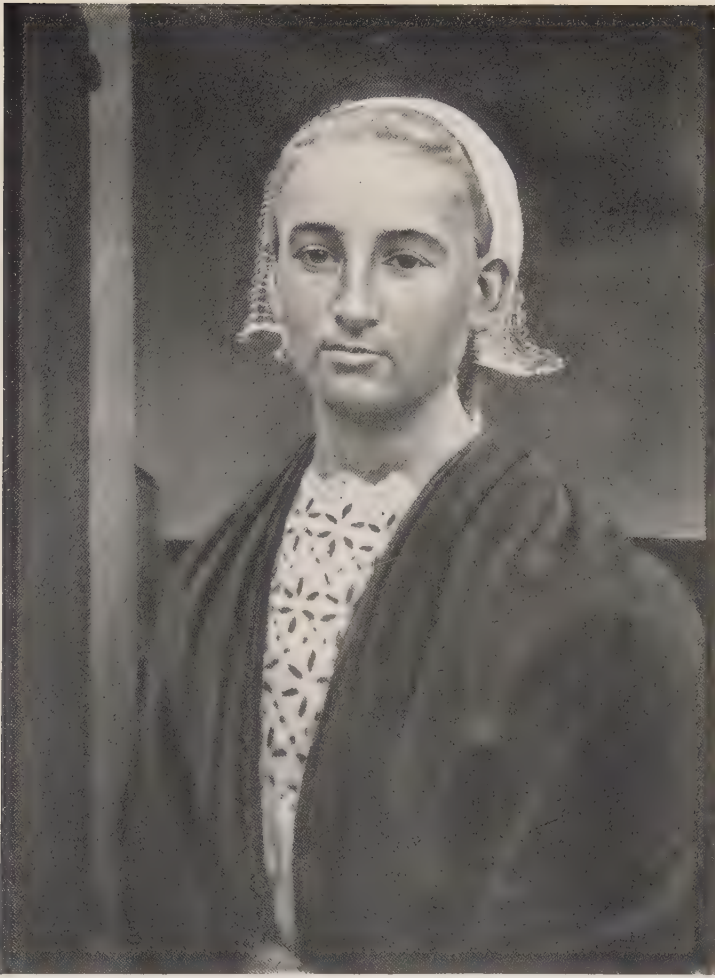
ARTURO DAZZI

exhibition by virtue of its clean masses of light and dark and the brilliant use of sparse architectural detail to complete an austere composition. Antonio Donghi, with a fuller modelling and a remarkable sense of solidity in his forms, gives to the homeliest themes an epic dignity. In the picture of washer-women hanging up their wet clothes to dry, the plainness of the stout creatures at their humble task easily might lead to misunderstanding. No ballad poetry about this nobility of gesture in upstretched arms and firmly planted feet, in these scant heavy folds of drapery describing curves like those bestowed by strong winds upon strong sails.

Human action and the simplicities of life are transmuted into an art more powerful than any art can be that has not its source in adequate culture of the mind.

Even a culture as adequate as Donghi's needs, however, to be amalgamated with an indigenous quality, an appreciation of raw contemporaneous material for its own sake, a sense of its interest and value as the stuff from which art can be made, and it is this that accounts for the superiority of his talent.

In the work of Ferruccio Ferrazzi the training of the mind is obvious, a varied and thorough training, yet one misses from



BRETON GIRL

UBALDO OPPI

the expression of his highly original genius the beautiful toughness of fibre that promises for the younger Roman an indefinite development under the strain of modern life. Ferrazzi traversed Futurism with an independence of spirit that enabled him to shake off all but its enlivening influences. In the really superb drawing for the painting "Members of my Family" one feels an unusual power of assimilation. All the old Italian masters have had their say about forms and types, gestures and poses in this drawing. Their intervention is less apparent in "The Storm" in spite of the idyllic and primitive background. Primo Conti paints

Liung-Yuk as a Florentine should, without assuming an oriental pose for the purpose.

Other names on the list are more familiar to the American public. There is Felice Casorati, musician, writer, doctor of laws, painter, whose aristocratic and intellectual art has been seen at the Pittsburgh exhibitions. Ubaldo Oppi also has been represented there and last year was awarded the gold medal for a picture much less eloquent of power than the straightforward "Breton Girl" of the present collection. Romagnoli is another to receive one of the Carnegie prizes with the full approval of a public entranced by his alluring films of color.



THE VIRGIN

ADOLFO WILDT

Arturo Noci's portraits are known in New York, where he now lives.

In the section of sculpture Andreotti's "Bather" balances Dazzi's "Nymph," the former plastic, rugous, large head and hands and feet, a direct version of life embodied in a strong physical commonplace; the latter aristocratic in proportions, with a firm precision of modelling and an aspect of indestructible resilience, as though the heavy weight of the human envelope were carried lightly by a tireless spirit. Adolfo Wildt is, of course, the outstanding figure in this section. His bust of Mussolini, invested with the pride of an overwhelming ideal, is

far from being a true reading to all of his countrymen. Whatever he does, however, is filled with the essence of drama and passes before us with the intensity of an impersonation by a great actor.

The staging of the exhibition at the Grand Central Galleries also gave the impression of drama at the heart of the adventure. It was managed in a way to make the more salient figures tell without forcing them to the foreground or playing a vulgar limelight over their already noticeable idiosyncrasy. They grew upon you gradually as did the significance of Eleonora Duse when she would sit at the side of the stage with her

back to the audience. A certain friendliness of accessory dwelt in the occasional introduction of beautiful fabrics, glass and metal, not paraded, simply placed. It was hardly a surprise to learn that Dr. de Bosis, who was chiefly responsible for this tact of assembling, had his drill as manager of the Greek Theatre on the Palatine before he was twenty years old.

This exhibition, shown under the patronage of His Majesty, the King of Italy, and organized by the Italian Ministry of Public Instruction, after being shown in New York, was exhibited in Boston. It will be on view in the National Gallery of Art, New National Museum, Washington, D. C., from March 25 to April 15, after which it goes to Pittsburgh, and from there it is to be returned.



CHILD

BY

ADOLFO WILDT



SAINT JOHN, THE EVANGELIST

EDWIN H. BLASHFIELD

THE BLASHFIELD MOSAIC MURALS IN ST. MATTHEW'S CHURCH

AN IMPORTANT addition has been made to the notable works of art permanently placed in Washington. In St. Matthew's Roman Catholic Church, on Rhode Island Avenue between Seventeenth Street and Connecticut Avenue, four magnificent mosaics by Edwin H. Blashfield, president of the National Academy of Design, and one of our foremost mural painters, have lately been completed.

A few years ago Mr. Blashfield was commissioned to design mosaic decorations to go over the high altar in this church. These take the form of a large upright plane

representing St. Matthew seated with an open book, his gospel, in his lap, with above a large lunette representing the symbols of the passion and a choir of angels. These paintings were rendered in mosaic by Miss Barnes, who was John LaFarge's assistant, and the mosaic used was some which had been made in this country for him. There was just enough to do these two panels.

When the commission was later given Mr. Blashfield to do the four great spandrels under the dome, which have just now been completed, it was decided that the work should be executed in Rome and the execu-

tion was placed in the hands of Salvatore Lascari, who held a fellowship in our American Academy in Rome and had made a special study of the subject of mosaic. The mosaic used is glass, made especially for the purpose on the Island of Murano, near Venice, an island famous the world over for its manufacture of glass, not only in the present time but since and before the days of the Renaissance.

The four spandrels represent the four evangelists—Matthew with his angel, Mark with the lion, Luke with the winged ox, and John with the eagle. Each figure was carefully drawn by Mr. Blashfield and painted in the exact color in which it was to be reproduced. Then from these paintings the cartoons were made and the whole design was laid off in little squares, each of which was to be eventually reproduced, or replaced, by a tiny mosaic. The glass was ordered, executed and delivered in Rome. Then the picture was put together so as to exactly reproduce the painting. This was done face downward, each piece being pasted to paper. When completed the paper was cut into moderate sized squares and each square carefully numbered. Then they were packed up and transported to this country, brought to Washington, and with the utmost care permanently placed. The placement process consisted of fixing the squares of paper on a surface of wet cement, pressing them in sufficiently to fill the little cracks and yet maintain a perfectly even surface. When this was done the paper was soaked off, the work finished. Some idea of the size of these spandrels can be had by the knowledge that the mosaic alone for a single spandrel weighed approximately two tons.

The color of these mosaics is superb. Dark reds and blues, with creamy whites and just enough gold to lend richness, fascinate the eye of the beholder. The figures are essentially sculpturesque, strongly drawn, boldly modeled, and the effect, even seen at such a great height, is imposing. They are masterly works, rendered with supreme skill. In Mr. Lascari, Mr. Blashfield has had an able assistant; in Mr. Blashfield, St. Matthew's Church has found a most sympathetic and gifted decorator.

The work of designing, painting and executing these four spandrels has consumed several years. Mr. Blashfield himself has

traveled to Rome at least twice during the process of execution to personally supervise the work. Mr. Lascari has given almost his entire time to it during that period. The making of these mosaics has served, moreover, a double purpose. It has been watched with the utmost interest by other fellows in the Academy in Rome, who have profited by the opportunity. They set a standard in mosaic making and they also set an example in ecclesiastical decoration. Hereafter these mosaics will be one of the sights which those who visit Washington will eagerly seek out. They were the gift to the church of the late Monsignor Lee.

Mr. Blashfield, it will be remembered, is the painter of the ceiling of the dome surmounting the reading room of the Library of Congress. For the Baltimore Court House he painted that impressive panel, familiar through reproduction, "Washington Laying his Commission as Commander-in-Chief at the Feet of Columbia." For the State House in St. Paul, Minn., he did a panel representing Minnesota as "The Granary of the World." He has done other mural paintings for the Essex County Court House in Newark, the Appellate Court in New York, the Church of the Saviour, Philadelphia; the State Capitol of South Dakota; the Bank of Pittsburgh; the Luzerne County Court House in Wilkes-Barre, Pa.; the Mahoning County Court House in Youngstown, Ohio. He is at present doing a series of mural decorations for a great building in Chicago and an over-altar decoration for a church in Salisbury, Maryland.

Writing of Mr. Blashfield some years ago in this magazine, Elisabeth Luther Cary, art critic of the *New York Times*, spoke of his life being "saturated with culture, the fruitful culture gained by contact with art in a thousand places, with art that has thus become a part of personal experience, emotional and intellectual, so that you think of it in its setting of day and weather and light and mood." To which she added: "When he began to do mural decoration in public buildings he was keen to show the public from generation to generation the strong beauty of its past. . . . His knowledge of the age of Europe gave salience to his appreciation of the youthfulness of his own country." With regard to his painting she

said: "Beautiful stuffs abound in his compositions. Glorious Venetian patterns hide away and reveal themselves in the stately folds of velvets and damasks or spread their amplitude of design frankly across the deep bosoms of emblematic ladies in regal costume." And this is equally true of his work in mosaic. Furthermore the same sculp-

turesque beauty which was noted in his painting of "Academia," shown in the National Academy of Design's Centennial Exhibition, is found in these lately executed spandrels in mosaic, and equally that beauty of color, that splendor of the Renaissance of the painter's beloved Italy.

L. M.



HEAD OF CHRIST

A PAINTING BY

CHRISTINE LUMSDON

MEMBER OF THE NATIONAL ASSOCIATION OF WOMEN PAINTERS AND SCULPTORS



AUXERRE

THOMAS HANDFORTH

THE ETCHINGS AND DRAWINGS OF THOMAS HANDFORTH

BY ELIZABETH WHITMORE

BY TEMPERAMENT and conscious loyalty an American, Thomas S. Handforth, like so many others, has won his recognition first in Paris, and is only beginning, with the prestige of favorable notice in the national and independent salons and of a well-regarded "one-man" show at the Galerie Marsan, to attract attention in his own country.

To be a genuine American one must, of course, show a tempering of various elements, and in Mr. Handforth's case the dogged English persistence (not incompatible with occasional flashes of poetry in one and another ancestor) inherited from his

father, and the sensitive yet rollicking gaiety of his mother's north Irish race result in a very happy blend.

That the ancestral "artistic outcroppings," to use Mr. Handforth's own phrase, were chiefly in verse may be readily believed by those who have enjoyed his letters, full of racy humor and vigorous directness of phrase and epithet, and it seems entirely natural that in his one year in the regular B. A. course in the University of Washington he should have won distinction in the English essay. Of the natural sciences, he tried chemistry, only to abandon it on discovering that one never did learn to make paint!

But the university course was not intended as other than a brief episode. His loyalty from first to last has been given to pencil and brushes. In a recent letter he speaks of himself as "at this drawing business long enough, having done a complete series of

Following this period of awakening comes the phase of positive training. Begun under painters in Tacoma and Seattle, it was continued first in New York, with the influence of such men as Mahonri Young, Robert Henri, Kenneth Hayes Miller and Bridge-



THE BOY

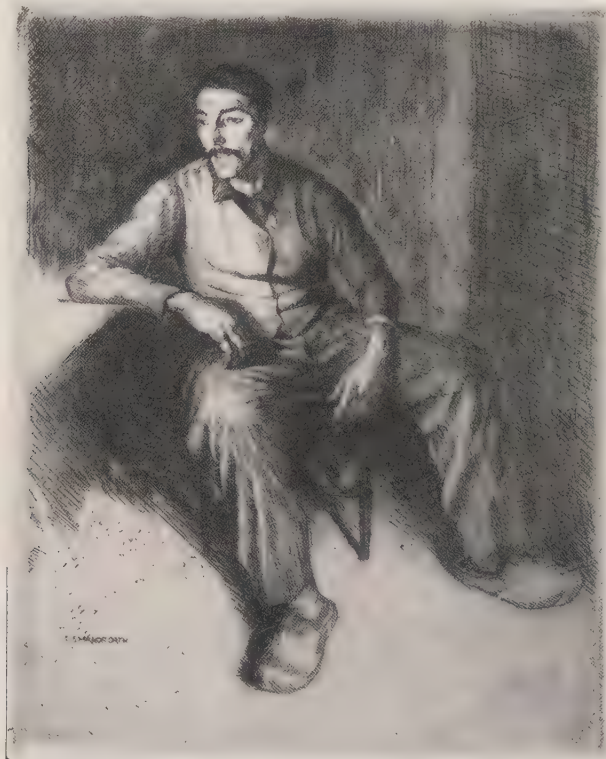
THOMAS HANDFORTH

men and animals from a far-off planet at the age of seven," as going at eleven to the Hudson-Fulton Exhibition, and gazing open-eyed at his first good pictures (especially at the "Rembrandts, real and unreal"); as impressed, at seventeen, by the Swedish group in the International Exhibition at San Francisco, with that first vivid glow of delight which is never quite recaptured, and at the same time as puzzling his head over the work of men "now accepted and side-tracked" like Puvis de Chavannes and Marquet.

man, and in Provincetown under Hawthorne, "whose mark on my painting," he says, "may be permanent though I am not in sympathy with his point of view as an artist." Next came Paris, the round of the academies there, the passage of the examinations at the École National des Beaux Arts, and last, perhaps even more fruitful than the formal training, the long summers in Brittany and the mountains of Auvergne, in little hidden towns some of which are not even on the map (I looked, despite his injunction that it would be useless) but whose

very names—Chamalières, Murols—suggest the close-huddled stone houses with sagging roofs, the friendly little inns where one eats succulent brook trout washed down with red wine, and lingers talking local gossip with the curé and the schoolmaster.

So much for bare facts. For the man himself we must go to his work, and on this side of the water not to the color by which he is better known in Paris, but to his etchings, and even more to the drawings (from which, unfortunately, no illustrations are



THE BURGUNDIAN

THOMAS HANDFORTH

Between the second and third years in New York came the war experience inevitable to red-blooded youngsters of this generation, passed, to the intense disappointment of the young volunteer, on this side of the Atlantic.

Of published work he has to his credit illustrations for "Sidonie," an autobiographical romance by Pierre Coalfeete, and for a "Handbook on the Italian Ballet" by Luigi Albertieri, formerly ballet-master of the Metropolitan Opera, as well as some illustrations in periodicals.

available for this article). The first impression is of an irrepressible vitality—a rapid, inquisitive glance that pounces on facts of form, an imaginative sympathy that recognizes, now with a quizzical chuckle, more rarely with tenderness, the spirit beneath. It is only after a moment that we awake to the artist and craftsman in him—the solid draughtsmanship, the clear composition, and an interest in his medium that, with pencil at least, has been pushed to mastery.

Whatever he touches lives. Not always,



THE MERRY-GO-ROUND

THOMAS HANDFORTH

it is true, are his subjects "animate" in the conventional sense; in fact, in his drawings, landscapes are somewhat in the majority. But they are not the quiet type that form a restful interlude to human activities; they are themselves in action. What he sees, for example, in "The Bridge" (an actual Roman construction over the Cure) is not the shadows sleeping under the worn old stones, but the angry, dark water tearing at its banks and swirling under the arch that spans it with a leap as impetuous as a greyhound's. Or in "Auxerre" under the quiet provincial square he has seen the forces at work, the heaving and sinking of the tiled roofs, the sag of the shutters, the breaking out of dormer and ell as if the gnarled old mass were convulsed with some inner throes. One has the temerity to remember that with Meryon the spell lies not so much in the amazing craftsmanship as in like suggestions of sinister vitality under the stones of his old buildings. And Mr. Handforth, while he would hardly claim to approach the older master either in sureness and restraint of handling or in poetic power, does share with him the sincerity of imagination, which alone justifies such personified renderings. Not that he is always sober; he indulges now and then in fanciful constructions—petulantly wrong-headed, as in "The Middle Ages" or more often delightfully playful, as in the little etched greeting cards. But in his

serious expressions he is convinced and therefore convincing.

Yet, interesting as his landscapes are, he apparently turns with more zest to living beings, and preferably to those that are in constant motion; the peasant, with his uninhibited gestures, the restlessness of children, and, especially, to animals. His vision is that of the portrait painter—quick to seize the distinguishing traits; but while he sets down adequately the static truths of bulk and contour, his most effectual means of characterization is rather through action than through shape. In the sheet of sketches entitled "Butter Market at Avallon," for example, the collection of provincial gossips with all their native angles untouched lives for us less through exact note of cap or cheek-bones than through the craning of lean necks, wagging of bonnets, shaking of gnarled fingers, the stumping, flat-footed gait of the retreating purchaser, and the helpless nodding of the poor old palsied head at the right. And all these individual gestures coalesce till from them rises the "action" of the noisy, bustling, chattering market square itself, a portrait of a given little town unmistakable in its differences from little towns of other regions. So with the other sheets of sketches—the curés, children and peasant women from Brittany, the gamins and wide-eyed little girls from Savoy, and the delightful page of goats, with all their abrupt,

darting angularity: each single figure is unmistakably individualized, and each sheet, without being a formal composition, gives the stir and shifting of a very particular living throng.

And that last-named effect, which might be set down to the peculiar vitality of informal sketches, is apparent, and sought after, in the more deliberate compositions; the pattern itself is chosen to enhance the motion of the single figures. For example, note how in the etching of the "Three Ducks" the old device of progressive stages of a given motion (the same one that sets the Saints in the Ravennese mosaic pacing slowly along the clerestory wall!) is used in the successive raising of beaks and turning of backs till all three seem to sway and waddle and vibrate their tails truculently as they form themselves into that committee on grievances so prone to harangue visitors to any duckyard! And in "Two Ducks" how deliciously the exaggerated effort over the solemn task of preening a single wing feather is heightened by the concentration of the bystander, his fierce stare down his bill, and the tense quirk of his tail! After all, to analyze is perhaps needless in the presence of such merry portraits of the pompous folk who ruled his landlady's doorway till the day came to grace her table!

Even when Mr. Handforth takes liberties now and then with the strict laws of representation, he does so apparently not to protest against the shackles of an older school but rather to contribute to his favorite effect of pulsing motion. In "The Burgundian" the characterization of the peasant, alert, crafty, yet loosely knit in body and mind, results not only from such patent traits as the shifting eyes and abrupt angles of eyebrows and moustache, but also from the photographic distortion in the perspective of the legs, thrust sprawling into the foreground. And in "Merry-Go-Round," the most vigorous of all his plates, similar processes have evoked almost too well the swirl, the grinding insistence of the music, the pitiless rise and fall of the "steam-cows" that leave a sensitive rider dizzy and gasping; looked at too long, the picture becomes as overpowering as the whirl of the original.

To a man of this type, energy of composition and line is obviously more important than nice discriminations of texture, and the



SHEPHERDESS AND SHEEP

brilliant directness of the pencil more congenial than the delicate, precise gradations of the etcher's needle. Yet for all that, he is a thoroughly competent workman. His confession of a love for architecture perhaps too keen in its reverence to let him attempt to practice it is significant; the precision and businesslike quality of good architectural drawing are a good discipline for etcher or draughtsman; witness John Taylor Arms, André Smith, Walcot and others. His drawing is not only swift but accurate, and pays due respect to the third dimension instead of trying to force an incomprehensible fourth on the reluctant public; his design is almost always purposeful, clear, firm; even in sheets of quick pencil notes the single figures seem to fall of their own accord into a grouping so centralized and balanced that they "tell" well as decoration (I have lived with them on my library walls, and they stand the test).

In addition to these solid "architectural" traits there are not wanting moods in which he lingers over sensuous beauty for its own sake—over such quiet loveliness of texture and form as the pure firm lines of the child's figure in the sketch of a friend's little daughter, or the magic of faint light reflected from the still water in "The Loing at Moret." And akin to this is the joy in

pattern for its own sake, quite aside from the expressive value of which we have already made mention (for example, the "Sicilian Goats," or that veritable sampler of dainty miniature designs in line and dot "The Spirit of Spring"), and a growing ap-

preciation of the possibilities of pure beauty in the handling of his etcher's medium.

In short, Handforth's work deserves a cordial welcome both for its accomplishment, bracing and solid, and for its promise of that highest grace, distinction.

PARIS EXPOSITION SHOWS WAY TO NEW ART OF FUTURE

BY GEORGES VILLA

(Translated from French by Bradley Kelly)

TRULY I am sorry for the strangers who came to Paris to witness the opening of the Exposition of Decorative Arts. What a misfortune to be on time! During the first three or four weeks there was nothing to be seen except scaffoldings, bare walls, half-finished buildings, untenanted shops. It was merely the skeleton of the Exposition minus the charm of flesh and blood and colorful garments.

That was not what they had come to see, and yet they remained and others continued to come. Like the tide, they flooded the vast grounds day after day. To see what? Walls?

Perhaps the walls were worth seeing. Perhaps it was not without interest to watch the embryonic development, the growing, the final unfolding of that glittering fairyland, the Exposition of Decorative Arts.

Columns shot up from the ground, walls appeared, white and rough. Roofings, flower beds, statues, began to clothe themselves in vivid colors. Later these structures, of new and unexpected shapes, made one forget that their lines were too simple, or too heavy, that there was little or no harmony between the different pavilions, and one stood dazzled by the riot of colors with which they were adorned.

The visitors saw an architectural style which was in itself a problem and which betrayed its personality most clearly while the buildings stood naked, without life, noise and exhibits to detract from them.

All of them, whether French or foreign, looked like the work of a new race, a race

without tradition, without experience, without knowledge. Whatever the architects lacked, they certainly could claim daring; the courage to put into existence weird creations which looked more like toys than houses, passing easily for tents, cakes, toadstools or sugarloafs.

And what irony, that the back drop of this strange conglomeration was traced with the outlines of the Louvre, the Tuileries, the Invalides, which, like silent, disapproving ghosts, stood in the distance. But perhaps one should not have looked so far.

In justice to the new style, so incongruous, so free, so unhampered by precedent, one must acknowledge the simplicity of its lines, the preference for plain surfaces, the rich use of color, and the wholly practical aim with which each pavilion, shop and facade was constructed.

In harmony with these qualities were the new materials, the new building processes, the decrees of hygiene which taboo corners and angles, and our modern desire for crude colors. Alas, one thought, Where are the "pastel shades" of before the war?

Color replaced the multiple decorative motifs of former periods. No more delicately wrought capitals, no more decisive ornaments which put vibrations into the rigidity of great facades. Instead, different toned golds, rich and rare materials, marble, iron, mosaics, which added their preciousness to the brilliance of their reflections.

This kind of decoration adapted itself to small, phantastic pavilions rather than to imposing structures. One imagined, almost

against his will, that he was viewing the showcase of some giant confectioner, purveyor to Gargantua and Pantagruel.

But soon the eye became accustomed to all the newness. It no longer criticised, no longer tried to guess at general directions, new laws, new tendencies. It simply accepted these startling creations as containers and background for the new decorative arts it had come to study and enjoy.

It must be confessed that the contents outshone the containers. All the same we must not forget that, if these containers were less well-fitted for their task, the contents would not have had the opportunity to show off to such advantage.

This is illustrated in the center of Paris, where it still happens that bizarre, modern creations are exhibited in grey, solemn shops of old-fashioned design. Also, let us acknowledge that, if the container is not always cast along the most prepossessing lines, at least it never forgets its mission—to draw attention to its exhibit. In the world of objects, this is true democracy.

Taught by experience, the organizers of the exhibition decided to have it located right in the heart of Paris. Easy of access from all sides, it lay astride the Seine, like a great capital "H," crossed by the Pont Alexander III.

Three of its entrances deserve special mention. The one at the Place Concorde, which the witty populace nicknamed the "factory smokestacks"; the one of the Quai d'Orsay with its monumental gilt standard, rocking in the breeze; and the one off the Champs Elysées, flanked by the "great" and "small" palaces. This was set off with a beautiful wrought iron gate so that the visitor could enjoy the calm and beautiful perspective of the river's shores, bordered by the Tuileries, the Place de la Concorde and the regal Avenue des Champs Elysées.

Obstructing the bridges with shops complicated the traffic situation of Paris so that the exhibition directors had to resort to the assistance of boat-bridges and subterranean passages to solve the problem. But this hardly interested the visitor. Often he did not even realize that he was on a bridge when passing before the sumptuous shops of furriers, perfumers, and jewellers which lined the Pont Alexander.

Like its forefather, the old bridge Notre

Dame, the young bridge Alexander III, child of the World's Exposition of 1900, appeared like the "street of a thousand shops." One could not, however, admire its general unprepossessing silhouette. The bridge was not constructed and designed to be overcrowded with small buildings. Its outline was heavy, cumbersome and grotesque.

But, seen in detail from the sidewalk, each magnificent display filled one with the desire to become at once a representative, secretary or manager of the exhibiting firms. The Pont Alexander III was a sort of *hors d'oeuvre* to the feast of the Exposition. The whole of it was one succession of little shops, galleries, arcades and pavilions all filled with the most exquisite and fascinating objects. To do justice to this collection, one needed ten or twenty days of assiduous and fatiguing study.

The building which I fear was most frequently passed over by the visitor was, to my mind, the most important of them all. This was the Grand Palais. The reason was that the Grand Palais had remained the Grand Palais. It did not seem to belong with the other buildings. It stood like a graceful and aloof aristocrat among a group of squat, vivid, noisy peasants.

There was its admirable entrance hall, the monumental staircase, the columns that rise so high that one feels crushed in one's smallness. The interior was somewhat transformed. It was a museum holding works of art from all over the world. To the right were those of France, to the left those from other nations.

Here they all met, daring one another and proclaiming the characteristics of their countries: the potteries of Denmark, the wrought iron of Czechoslovakia, glassware from Sweden, embroideries from Roumania, and so on.

In the vast exposition stretched out upon the shores of the Seine, each exhibiting nation had erected its own characteristic building. It was curious to compare the Roman temple, haughty, sombre and disciplined edifice of Fascistic Italy with the sensational pavilion of the Soviet Republics, with its oblique lines, triangles, cubes, cut by erratic stairs at queer angles and blazing in a riot of flaring colors. The Belgian building, too, was to be admired.

But one could not look at millions of beautiful things without paying in fatigue, satiety and utter listlessness. There came a time when one simply had to stop, when a happy counter-irritant was imperative.

It was then that one began to absorb the general air of festivity; the singing of the hunting horns from the great towers dedicated to the wines of France, the numerous orchestras, and the seductions of the restaurants.

There was the country fair, violently modernized with its menagerie, riding ring, shooting gallery and other popular amusements. The children delighted in the Toy Village, and, for the lovers of dancing, three polished floors with phenomenal jazz bands were provided.

In addition to all this there were people of all countries, all colors, all nationalities, and all mentalities passing before one in an unending procession.

But what was the total impression the Exposition made on the visitor? In what did it differ from former expositions?

Most decided of all was the feeling of an intense searching for art. Art in trade. Art in business.

The artist had collaborated with the mer-

chant and not always had come out victoriously. The union between art and popularity has not yet been successfully completed. That impression cannot be denied.

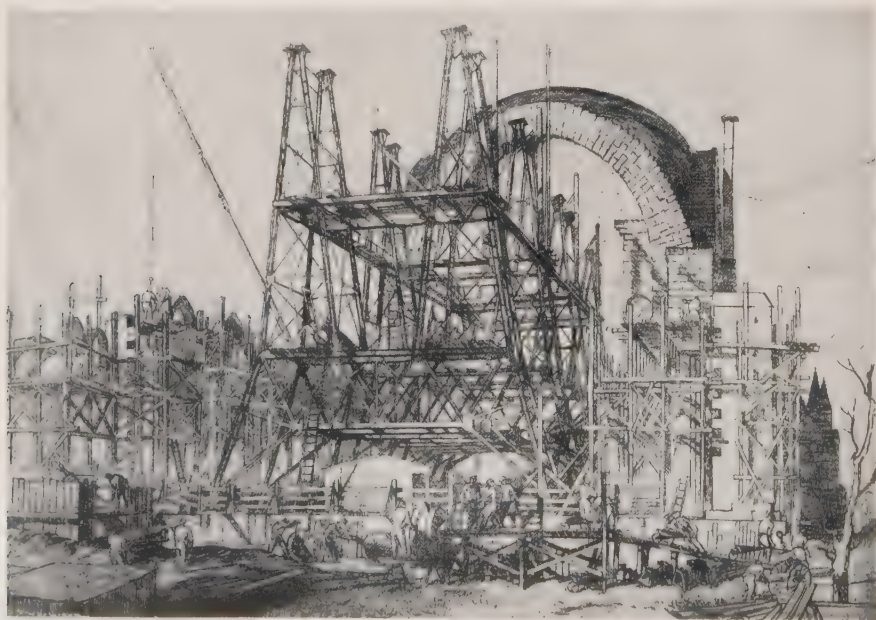
I know a number of artists who refrained from exhibiting because they were not approached in the right way. "Are you ultra modern?" "No!" "Then we do not want you!"

The result was that the decorative art exhibited was mostly the work of young men "who dared." Youngsters who were not hampered either by too much learning or too much experience. This explains the many childish audacities, the frequent naive crudities.

It is the way of all revolutions, social, political or artistic. One renews from the bottom up by first cutting off the head.

And that is exactly why this revolutionary exhibition was so especially and originally interesting. Perhaps within it was the seed of a truly new art, a new formula, which, seen by rested eyes and enthusiastic minds, may develop into a new greatness.

This Exposition will have played an important part in the history of art if it can claim the honor of having been the first to show the way to the Art of the Future.



BUILDING A CATHEDRAL

ETCHING

ARTHUR COVEY



THE FINE ARTS GALLERY OF SAN DIEGO

NEW ART GALLERY AT SAN DIEGO, CALIFORNIA

BY ROSE HENDERSON

INTERESTING for its achievement of both individuality and congruity in an unusual architectural group, the new San Diego Art Gallery in Balboa Park, designed by William Templeton Johnson and Robert W. Snyder of San Diego, is an intelligent adaptation of early Spanish Renaissance. As the building was erected to fit in at the north side of the Plaza ensemble, the general choice of an architectural style was predetermined by the site, but the architects felt that an art building should have something more of refinement and reserve than

is expressed in the main group of structures which show a good deal of Mexican as well as Spanish inspiration. The new gallery is a unit in itself, a graceful and dignified structure appropriately differentiated from its neighbors and yet keeping enough of their spirit to maintain a consistent harmony. The simplicity of plain wall spaces and the freedom and warmth of decorative mouldings and facade are congenially adapted to the semi-tropical luxuriance of the park setting with its columnar eucalypti, its lacy pepper trees, the glow of brilliantly

flowering shrubs and the gleam of the blue bay in the vista to the south of the gallery front.

Five Spanish painters, De Ribera, Velasquez, Murillo, Zurbaran and El Greco, are represented in the sculptures of the facade. Above these the coats of arms of Spain, of the United States, of California and of San Diego are introduced in the decorative detail. Small shields in the lunettes above the windows reflect the arts of architecture, sculpture, metal welding and allied arts. All of the ornamentation is typically Spanish Renaissance.

The interior of the building presents a nicely balanced arrangement. Architectural interest fittingly centers in the main entrance hall and stairway, while the galleries are severely simple in order that no detail of structure may distract attention from the exhibits themselves. Decorative mouldings and balusters carry the eye up to the polychrome ceiling of beams and panels done in interesting patterns in old blues, reds, yellows and greens. The lower story ceiling is in square panels with backgrounds of dull blue or red and with varied designs in shades of brown and tan centering each panel. Bright blue enameled tile tops the stone balustrades. The ceilings are rich but not garish and the lovely mosaic of color forms a delightful accent balancing the austerity of the simple plaster walls and carrying on the Spanish feeling of the structural detail. Fenestration, also, is carefully managed, especially in the large window arrangement above the stairway and opposite the main entrance.

Two large front galleries on the first floor are intended for statuary. Smaller rooms back of these will be used for tapestry, ceramics, prints and various other collections. On the second floor the main galleries are for paintings and are exceptionally well lighted. The prismatic ceiling glass with cloth louvers above the suspended skylights are so arranged that the major part of the light is directed toward the walls and is kept practically the same throughout the day. Back of these large galleries are smaller rooms for prints, library and office space.

Throughout the building particular care has been taken to provide comfort for visitors. On account of the delightful climate, a great many invalids live in San

Diego, and there is a special incline for wheelchairs at the main entrance. A passenger elevator will also accommodate wheelchairs. The ventilating plant arranges for an entire change of air every five minutes, and the incoming air is thoroughly cleansed by a system of fans in the basement.

The art gallery is a gift to the city by Mr. and Mrs. A. S. Bridges of San Diego. At first the building will be used largely for visiting exhibits and permanent collections will be acquired gradually. The architects have succeeded notably in their aim to make the structure inviting and congenial, a pleasing center of art interest in an environment of unique natural and architectural charm. The exposition buildings were designed by the late Bertram G. Goodhue, who used the early Spanish Renaissance with a free hand, developing richly embellished arches and facades in a large and vigorous conception admirably at home in this magnificent southern park.

This art gallery, which was opened on February 26 with appropriate ceremonies, is a gift to the city.

Reginald Poland has been appointed Director of the Gallery. Mr. Poland is a graduate of Brown University and a post-graduate of both Princeton and Harvard. For more than four years he has been educational and publicity director for the Detroit Institute of Arts, before which he was Director of the Denver Art Association.

The Newark Museum, of Newark, N. J., which has heretofore occupied quarters in the Public Library, has lately moved into its new building, which was opened with appropriate ceremonies on March 16. An article on the remarkable development of this art museum, its collections and its services, during the sixteen years that it has been in existence, will be published in a later issue of this Magazine. This building, costing upwards of \$700,000, was presented to the city by Louis Bamberger. The plot on which the Museum stands was purchased by the city for the purpose for \$200,000.

Some time this month the Museum of the Rhode Island School of Design will open its new building; and the Metropolitan Museum of Art of New York will open its latest addition, a large new wing.



"MUCKROSS" HOUSE SEEN ACROSS LAKE KILLARNEY

ERNEST PEIXOTTO

RESIDENCE OF MR. AND MRS. WILLIAM B. BOURN

IRISH LANDSCAPE IN A CALIFORNIA HOUSE

ERNEST PEIXOTTO has recently completed and put into place, in California, a series of important landscape panels for a ballroom in a great Georgian country house designed by Willis Polk near San Mateo. The spacious room measures 72 feet in length, 38 in width and 25 feet in height, and the problem of its decoration was no mean one.

Divided as it is by pilasters and columns into large panels, the two most important of which measure 14 by 21 feet, it was first proposed to fill these panels with tapestries, but the owner, Mr. William B. Bourn, had a much more personal and original idea. Mr. and Mrs. Bourn also own the famous estate called "Muckross" on the Lakes of Killarney, one of the show places of the Emerald Isle. Muckross Abbey is on the place, and at Muckross House, Queen Victoria stayed during her sojourn in Ireland. Mr. Bourn's idea was to have great formalized panels painted for the California room which would show the beauty of his Irish estate.

Mr. Peixotto was commissioned to paint these panels and went last year to Ireland to make his studies; then to California to study the room itself—its lighting, its scale etc.—and during the past year has completed the panels, several of which are herewith reproduced.

While in a sense realistic in design and sufficiently true to nature as to be easily recognizable by any one who knows Muckross, the compositions have been strengthened and formalized by the introduction of carefully studied tree forms, combined with a treatment of rocks and foregrounds, and particularly of cloud-forms in the skies so as to form a decorative design. The room is toned a water green with gold and crystal in the lighting fixtures and gold in the furniture and curtains. The panels have been held down in color to practically three tones: ivory in the skies, grays in the distances and a sort of ruddy purple in the foregrounds, thus maintaining the flatness of the walls and giving a unity to the whole room, the general effect being one of quiet distinction.



THE LAKE SEEN FROM THE SUNKEN GARDEN

This idea of mural decoration might well serve in many another room, for it certainly offers a much more personal solution of the decorative problem than brocades and tapestries, which so often, though beautiful in themselves, neither harmonize in color nor fit in design or scale with the room in which they are hung.

Ernest Peixotto was born in San Francisco but studied in Paris under Constant, Lefebvre and Doucet. He is a member of the Societe des Artistes Francais, also an associate of the National Academy of Design, and a member of the Mural Painters, the New York Architectural League, the Salmagundi and MacDowell Clubs, and the Allied Artists of America. In 1921 he was awarded Honorable Mention in the Paris Salon and made a Chevalier of the Legion of Honor. Three years later he was promoted to an Officer of the Legion. Among his best known works are scenes from "Le Morte D'Arthur" in the library of Henry A. Everett, Esq., in Cleveland, Ohio.



BRIDGE WHERE THE TWO LAKES MEET

In 1918 he was appointed official artist of the American Expeditionary Forces and later became Director of the Atelier of Painting, A. E. F. Art Training Center at Bellevue, France. He is now Director of the Department of Mural Painting of the Beaux-Arts Institute, New York, and Chairman of the American Committee of the Fontainebleau School of Fine Arts. His home is in New York, but a good part of each year is spent in France.

He and his wife, who is also an artist, have taken many interesting journeys together—journeys which have been productive of delightful books of travel, written and illustrated by Mr. Peixotto but representing, as it were, a joint contribution. Among these charming books, in which pictures and text are intimately related and completely sympathetic, are "By Italian Seas," "Romantic California," "Our Hispanic Southwest," and "Spain and Portugal." It was Mr. Peixotto, it will be remembered, who illustrated Roosevelt's "Life of Cromwell."



THE LONG RANGE—UPPER LAKE OF KILLARNEY

ONE OF A SERIES OF MURAL PAINTINGS BY ERNEST PEIXOTTO, CALIFORNIA RESIDENCE OF MR. AND MRS. WILLIAM B. BOURN

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts
1741 New York Ave., Washington, D. C.

OFFICERS OF THE AMERICAN FEDERATION OF ARTS

| | |
|----------------------|---------------------|
| President | Robert W. de Forest |
| First Vice-President | W. K. Bixby |
| Secretary | Leila Mechlin |
| Treasurer | Frederic A. Delano |
| Associate Secretary | Cuthbert Lee |
| Assistant Secretary | Helen H. Cambell |
| Assistant Treasurer | Irene M. Richards |
| Extension Secretary | Richard F. Bach |

LEILA MECHLIN, Editor
1741 New York Ave., Washington, D. C.

SUBSCRIPTION PRICE \$3.00 A YEAR

Postpaid to all places in the United States and its possessions. Canadian postage 25 cents and foreign postage 50 cents extra. It is sent to all members of the American Federation of Arts.

VOL. XVII APRIL, 1926 No. 4

WHAT'S THE MATTER WITH THE MODERNISTS?

It is a curious thing how touchy are our friends the Modernists, and how quick they are, not only to take offense but to shy a stone at the supposed offender. They certainly do not believe in the process of the law, of trial by jury, even of an impartial hearing. "You are wrong; you are wrong," they shout, almost before one opens one's lips, and no matter what one says, the chorus continues on the same note.

Now the truth is that the most conservative of us old Traditionalists has no quarrel whatsoever with the Modernists as modernists. To do things differently is no crime. The honest, hardy pioneers have always had our admiration. Ten chances to one, furthermore, our friends the Modernists are not nearly as original as they think. It would be a safe guess that there have been Modernists in every age, working along somewhat similar lines, setting forth by choice the same kinds of subjects, and that we do not know their names today is simply that they have disappeared in that oblivion which sooner or

later overtakes all art which is not great. We do not love old chairs because they are old, but in spite of it, when they are well designed. There is an element of danger in old age, danger of material decay.

If we are Traditionalists, furthermore, it should be remembered that we did not make the traditions, they were made for us by the pioneers that have passed, and have gradually attained substance through a consensus of opinion running like a golden thread through the tapestry of the ages. Our desire is to see that golden thread continued in our present-day weaving.

"What is beauty?" Some will say, that which appeals to you, or that which appeals to me. Definitions may differ, but concerning the great works of art to which the term has been applied there is common agreement. No one of sane mind denies beauty in certain buildings—the Parthenon, the cathedrals of Chartres, of Amiens and Rouen. The same is true of certain works in sculpture and in painting, the works of Phidias, of Michael Angelo, of Raphael, of Bellini, of Vermeer, of Corot. There are a few elements common to all these works of art which have helped to upbuild and continue the tradition of nobility and beauty in art, and among them is an evident desire for perfection, skillful craftsmanship, harmonious relationship.

Within the realm of the Great Tradition, if an artist chose to set forth an ugly subject he realized that he could only do so acceptably through a revelation of beauty in connection therewith; witness Rembrandt's painting of a beef. But there are painters today who choose to render ugliness in a way which makes it more ugly, vulgarity in a way which makes it more vulgar, whose works utterly lack the saving grace. It is this which makes them objectionable; it is this against which we protest; and they would be quite as objectionable and our protest would be quite as vigorous if they were the works of Traditionalists rather than Modernists.

Saint-Gaudens said that it is not what you do but the way you do it that counts. Very true, but he himself never deliberately chose a hideous, revolting subject. It was his desire above all things to reveal beauty, to add more beauty to the world.

Works of art which have to be explained, which appeal to the worst in us, which offend

the eye on first sight, which represent discord, disorder and distortion will never take their place with those great works of art before which even the ignorant stand with bared head and bated breath—those works which seem so simple and so easy, those works which “generations have agreed to admire.”

Welcome, pioneers; welcome all ye who have a new, stimulating message; more power to you, and great be your reward. To those brave Modernists who are seeking new paths leading upward, who are sacrificing for the cause of discovery, who are going forward hopefully, prayerfully, carrying the torch of art, be all honor; it is not you we would quarrel with, not you with whom we dissent.

THE MAY CONVENTION

Plans are progressing for the Annual Convention of the American Federation of Arts, to be held in Washington, May 12th, 13th and 14th.

It is probable that one session may be devoted to a discussion of Modern Art, in order to clarify definitions and to more fully understand the present trend. Another session will be given over largely to Art in the Schools—what Locke has termed “the eternal propaganda of beauty”; besides which practical problems concerning the establishment of Art Museums will have a large place on the program.

The opportunity of seeing and studying the exhibition of Contemporary American Painting at the Corcoran Gallery of Art would alone make the trip to Washington worth while. This exhibition, held biennially, has become one of the great art events of the year, not only in Washington but in this country. Many of the works shown therein will not have been previously exhibited.

The trip to Annapolis will indeed be memorable. Arrangements are being made for a visit to the Naval Academy and a personally conducted tour of the quaint old town, with its fine Colonial architecture. The Governor of Maryland has invited all of the delegates to lunch at the Executive Mansion, continuing the traditions of Maryland hospitality.

On the first evening a chamber music concert will be given by the Lenox String

Quartet in the Auditorium of the Library of Congress especially for those in attendance at the Convention. Mr. Engel, Chief of the Music Division of the Library of Congress, writes: “In view of the special occasion, I am inclined to feel that the program should be devoted entirely to works of American composers. I should suggest the String Quartet on Negro Themes by Daniel Gregory Mason; the “Two Sketches for String Quartet Based on Indian Themes,” by the late Charles Griffes, and the String Quartet by Charles Martin Loeffler (in memory of an American aviator who fell in France). I think that such a program would offer sufficient variety and musical merit to make it interesting and enjoyable.” So do we.

It is generally agreed that the opportunities given, outside of the stated meetings, for talks and discussions are most valuable. Every care will be taken to provide such opportunities. One such in prospect is a School Arts Dinner, when those interested in school art problems will get together and exchange experiences.

The Mayflower Hotel will be headquarters. Reservations should be made as early as possible.

NOTES

A. F. A. TRAVELLING EXHIBITIONS

In April, the Paintings from the Centennial Exhibition of the National Academy of Design, which are “on tour” under the auspices of The American Federation of Arts, will be at Birmingham, Alabama. The exhibition is brought to Birmingham by the Park Board (Fine Arts Commission) and is to be shown in the Board of Education Building. The preliminary plans point to a very successful occasion as the newspapers will give space to the exhibition and it will also be brought to the attention of the public through car “ads” and movie slides. The first engagement on this circuit was at Fort Worth, Texas, this being the Seventeenth Annual Exhibition sent to the Art Association by The American Federation of Arts. The Art Association has the earnest cooperation of the schools in the work of trying to teach the children of Fort Worth art appreciation. An outline was planned by the

schools and the English teachers and drawing teachers did splendid correlation work in the annual art essay contest. During the exhibition this year the Gallery was crowded every afternoon—badly crowded—with children seated on the floor before their favorite picture, writing about it. The total attendance was 7,000. Fort Worth purchased the painting entitled "The Red Kimona" by Joseph de Camp, which was included in this Seventeenth Annual Exhibition.

Another "Group Collection," which is listed on our April bulletin (published elsewhere in the Magazine), has recently been shown under the auspices of the Florida Society of Arts and Sciences at Miami. This exhibition, after visiting Nashville and Memphis, Tennessee; Macon, Georgia and Roanoke, Virginia, was sent to Tampa, Florida, as one of the features of the Annual South Florida Fair and Gasparilla Carnival. It then went to Miami, where the pictures were hung in the Biltmore Hotel. An unusual programme was arranged through the cooperation of the Miami Women's Club, The League of American Pen Women, the Women's Club of Coral Gables, the Garden Club of Coral Gables, and the Superintendent and the Art Supervisor of the Dade County Schools. Mr. and Mrs. Wayman Adams were guests of honor at the opening of the exhibition. A group of Portraits by Wayman Adams forms part of the collection. A gallery tour was conducted by Mr. Henry Salem Hubbell, President of the Florida Society of Arts and Sciences.

The Chattanooga Art Association requested The American Federation of Arts to send a special exhibition there in February during the season of Grand Opera. Twelve notable paintings were lent through the courtesy of the National Gallery of Art, including such names as Alexander, Blake-lock, Foster, Redfield, Ryder, Vedder and Wyant. The exhibition was hung in the Chattanooga Memorial Auditorium.

The following paragraphs are quoted from a letter from William Woods College, Fulton, Missouri, where a special collection of prints was recently sent:

"I would feel very greatly repaid for having the exhibit of prints if it had been only for the use of the pupils from the school for the deaf. Their reaction to them was a

veritable benediction on all of this missionary effort of the American Federation of Arts. I wish you could have seen them and felt their joy, for words are of little moment with these children, and I was the one who felt the embarrassment of the futility of a mere vocabulary; which meant nothing to them and in fact is a very poor makeshift, with any of us, in expressing our love for the beautiful. They were not distracted, by words, words, words, and there is a compensation that repays them richly, I am sure.

"I had planned carefully to have a written explanation of the prints accessible, but how foolish, for they have no vocabulary that reaches into our verbosity about art; theirs is the direct touch. However, we did have a real studio tea for them served from a Russian Samovar with the charcoal fire, and candles and incense and wafers, and sweets, and so taste and smell and touch and sight were all gratified and there was no pity needed, for silence was their blessing."

The Duc de Treviso, President of the French National Society for the Protection of Gallic Art and Architecture, is at present a visitor in the United States. He came to express his appreciation of what has been done for "La Sauvegarde de l'art francais" and to lecture on the present condition of the monuments and museums of France. So many of the ancient monuments were destroyed during the war that protection of those remaining is most important.

The Duc de Treviso speaks with the utmost appreciation of the generosity of Mr. John D. Rockefeller, Jr., who has given lavishly for the restoration of the Cathedral of Rheims and the palaces of Versailles and Fontainebleau. He recalls the fact that Mr. Rockefeller's father fifteen years ago saved the house at Dole of the great French savant, Pasteur. The turret of the tower of Chalon was saved by Mr. Frank J. Gould, who also defrayed the expense of its reconstruction. The Duc de Treviso has formed committees in several cities to continue this splendid work. Mrs. Charles B. Alexander is president of the New York committee, Mrs. Montgomery Sears of the Boston committee, Mrs. Frederick L. Pratt of the committee in Buffalo, and Mrs. Potter Palmer of the committee in Chicago. Our Ambassador to



THE PARTHENON, NASHVILLE, TENNESSEE. A REMARKABLE REPRODUCTION, EXACT SIZE OF THE PARTHENON IN ATHENS

France is a patron of the committee in Paris. The committee in Boston has adopted the village of Larresingle in Gers.

The Duc de Treviso is a great grandson of one of Napoleon's famous field-m Marshals. He is, moreover, a descendant of royalty, being related to the Prince of Sweden and the King of Spain through his great grandmother. He is both an artist and an archaeologist.

In the completion of the THE PARTHENON Parthenon at Nashville, AT NASHVILLE, Tennessee, the city will TENNESSEE realize its dream of many years of an adequate art museum. The outside construction of this building has already been completed, but plans for the interior have not yet been decided upon. Looking to the time when this shall have been done, museum trustees have been appointed and a constitution and by-laws adopted. The museum directors when appointed, determined to adopt the charter of the Nashville Art Association and to amend its constitution to meet the

needs of the new organization. The name, "Nashville Art Association," has accordingly been changed to "Nashville Art Museum." Under the new charter the art of the theatre is to be included, and a Little Theatre Guild is being established for the production of original plays. Plans are also being made for an art school in connection with the Museum.

Much interest has been aroused in the new museum among the children in the schools, prizes being offered for the best compositions on the history and drawings of the sculptural works of the Parthenon. Mounted photographs of the Metopes, Frieze and Elgin Marbles have been secured from the British Museum for use in connection with these contests.

The activities of the Nashville Art Association have for some years been under the leadership of Mrs. J. C. Bradford, through whose efforts, largely, the present art interest of the community has been awakened. Mrs. Bradford is also a moving spirit in the Parent-Teachers' Association of the state, which is now organizing an art department.

ST. LOUIS
NOTES

Twenty paintings by Nicolai Fechin, comprising landscapes, still life and figure paintings and a memorial exhibition of paintings by Willard Metcalf, were on display during March at the City Art Museum. "Toivo," by Walker Hancock, has recently been acquired by the Museum. Walker Hancock is a young St. Louis sculptor who last year was awarded the Prix de Rome. "Toivo," a portrait bust of a Finnish lad, received the George Widener gold medal at the Pennsylvania Academy in 1925. Lectures at the Museum in March were: "Some Recent discoveries in Gothic Tapestries," by Dr. Phyllis Ackerman; "Greece, Past and Present," by Marie R. Garesche, and "The Problem of the Craftsman," by Frank Gardner Hale. All the lectures were illustrated, and the latter was accompanied by an exhibition of jewelry by Mr. Hale.

Two St. Louis portrait painters, Charles F. Galt and J. Scott MacNutt, held one-man exhibitions of recent work during March. Mr. Galt's paintings were on view in the large gallery of the St. Louis Artists' Guild, where they attracted considerable attention. The exhibit was an occasion for a number of informal social gatherings by friends of the artist. Mr. MacNutt's exhibition was held at his home. The portraits were hung on the walls of living room, hall and dining room. Variety and contrast of mood was given by showing a collection of sculpture by Caroline Risque at the same time. A large reception was held on the evening of the opening.

To stimulate interest in St. Louis scenes among artists here and elsewhere, the *St. Louis Post-Dispatch* announced an annual "St. Louis-in-color" competition to begin April 16 at the galleries of the St. Louis Artists' Guild. Every picture, whether figure or landscape, must have a St. Louis subject. They will be in oil, water color and pastel. Three prizes of \$250, \$150 and \$100 are offered by the *Post-Dispatch* and will be awarded by a jury selected under the auspices of the Guild.

A collection of paintings illustrating Missouri scenery has been assembled by the St. Louis Art League and was on exhibition in the main hall of the Public Library during March. In the art room were shown paintings of western country by Harry Ensign

and sketches and drawings by members of the St. Louis Architectural Club.

A Woman's Exposition held at the Coliseum included a collection of paintings by women artists of St. Louis and elsewhere. Seven prizes were awarded, two of which were awarded to local painters. The George Inness Study, Inc., prize of \$1,000 was split between Mrs. Kathryn E. Cherry and Miss Elizabeth Price of New York. Miss Olive Gibson was the other St. Louis painter in the list of prize awards. Twenty-nine St. Louis painters were represented in the mid-western artists' exhibition held at the Kansas City Art Institute. Kathryn Cherry was awarded a bronze medal for her "Autumn Glories." Takuma Kajiwaru won a silver medal for "Lucretia," and Adele Schulenberg was awarded a bronze medal for her small sculpture, "The Fugitives."

A soldier memorial for Memphis, Tennessee, by Nancy Coonsman Hahn is to be unveiled in that city on June 1. The subject is the American Doughboy. The figure, in bronze, will be 10 feet high. Its pedestal is a huge granite boulder in Overton Park.

Important among dealer exhibitions was the collection of paintings by Lillian Genth, out-of-door paintings of nudes and a number of canvases of Spanish theme. They were shown at the Newhouse Galleries.

M. P.

ARTS AND CRAFTS, BOSTON The annual exhibition of the Guild of Photographers of The Society of Arts and Crafts, Boston, which was shown from February 18 to March 3, brought to light a number of interesting developments in American photography. It was by far the best exhibition that the Guild has ever held, and showed marked progress since the first simple showing of small prints ten years ago. Bromoils and bromides predominated, while subjects ranged from a still-life study by William H. C. Pillsbury, Dean of the Guild, through winter scenes by Mary Ruth Walsh, an impressive view of a Canadian Rocky Peak by Sarah Knapp Russell, a study of nudes, and landscapes by Herbert B. Turner, "The Mystic Lake" by Raymond E. Hanson; a frozen fountain and character studies by A. C. Sherman, Jr. The exhibition was shown later in March in the Society's New York galleries.



PORTRAIT OF MARGE BURRELL

LEO FRIEDLANDER

The Guild of Thread and Needleworkers held their annual exhibition at the Boston Gallery of the Society from March 11 to 24 and in New York immediately following. This comprised Italian embroidery, including Perugian and Assisi work, block prints with stitching, French petit point, pillow lace, samplers, rugs and quilts. The Guild has always stressed the importance of design, and its members seek inspiration for their work in the exhibits in the Boston Museum of Fine Arts, from fine illustrations and examples of rare pieces privately owned. The organization maintains a circulating library for members, which includes catalogues from museums in all parts of the world, foreign magazines and rare books. The Guild was represented by a booth at the Craftsman-at-Work Exhibition in Horticultural Hall, Boston, during March, when

the making of a number of kinds of needlework was demonstrated.

Block prints by W. J. Phillips of Winnipeg, Canada, are now on view in the Boston Gallery. Mr. Phillips' work is distinguished by excellence of draftsmanship, a subtle blending of tones, great depth and a feeling of spaciousness.

A group of antique trays redecorated by Marion A. Greene, of Bridgewater, Massachusetts, a member of the Society, has recently been shown in the New York gallery. Mrs. Greene's trays are distinguished by pleasing decorative effects and a beautiful lacquer-like finish.

A number of important batiks by C. S. Todd, of Cincinnati, were received by the Society recently, showing a remarkable adaptation of an ancient method to modern needs of decoration.



THE STROGANOFF IVORY

THE
STROGANOFF
IVORY IN
CLEVELAND

The Cleveland Museum of Art has added to its permanent collections the famous Stroganoff ivory, which was regarded as the masterpiece of Prince Stroganoff's collection at Rome. This collection was dispersed following the death of the Prince and the loss of the family fortunes due to the war, and it was thus that the Cleveland Museum was able to acquire this valuable work. The panel, which is 10 inches high and $6\frac{3}{4}$ inches wide, probably formed the central figure of a triptych, tiny holes at the sides indicating a point of attachment for the two hinged wings. On it is carved a representation of the Madonna holding in her lap the infant Christ, and seated on a typical Byzantine throne, cushioned with one of the long round pillows of that period. Above her hover two angels with outstretched hands. It is said to be a work of unusual beauty, perfectly preserved, and to have assumed that rare tone of color which comes only with age. Although its history

is unknown prior to the middle of the last century, the ivory undoubtedly dates to the tenth or eleventh century. In 1855 the Victoria and Albert Museum secured a cast of this piece for its collection of fictile ivories, and since that time it has been described and illustrated by many of the foremost writers on ivories and on Byzantine art. The Cleveland Museum possesses also, it will be remembered, the Bethune ivory casket, with its almost unique series of panels, depicting the story of Adam and Eve. In acquiring the Stroganoff ivory it has added materially to the distinction of its collections.

CHICAGO NOTES The annual exhibition of the Chicago Society of Etchers was held at the Art Institute of Chicago

during February, opening concurrently with the exhibition of paintings and sculpture by artists of Chicago. The showing comprised 321 prints representing the work of the members of this society in all parts of the world. Forty of the exhibits were from England, six from France, four from Italy and two from China, these being but a few of the foreign countries represented. In connection with the exhibition six prizes were offered, four by Mr. and Mrs. Frank G. Logan and two by the Society. The Logan prizes were awarded to Frederick G. Hall for his "Maison des Caryatides," to B. J. C. Nordfeldt for his "Two Story House, Taos," to Ralph Pearson for his "Pasadena Palms," and to Harry Wickey for "Midsummer Night." The Society's prizes were won by W. Harry Smith for a print entitled "T. Wharf, Boston," and by D. L. Sturges for "Plate Printer No. 2." The prints shown ranged in price from \$3 to \$60 and attracted not only many visitors but a large number of purchasers, sales amounting to \$3,200 having been made at the close of the first three weeks that the exhibition was on view. Etchings by Bertha E. Jaques, G. F. Goetsch, Louis C. Rosenberg, T. F. Simon, O. J. Schneider and C. H. Woodbury were purchased for the Art Institute's collection.

An interesting exhibition of the various types of Muhammadan Art was shown in the Oriental Galleries of the Art Institute during the latter part of February. This comprised

nearly four hundred exhibits, including textiles, metal work and pottery, dating, in some instances, from as early as the fifth century. The metal collection was of exceptional richness and importance, including among other things two bronze vessels from ancient Persia, and several inlaid basins and chandeliers, said to be among the finest in existence. There was also a beautiful door knocker from Cordova, with the name of the original owner in inlaid silver. The faience included a group of the so-called Guebri ware made in Persia from the eighth to the tenth century. There were examples of the work of the potters from Rhages, some of which are believed by experts to mark the finest achievement in the potter's art. These were but a few of the notable works in the collection.

In addition to the regular courses of lectures offered by the Museum Instruction Department of the Art Institute, a number of distinguished lecturers have visited the Museum during the season and addressed its members. Among these were Frank Gardner Hale, master craftsman of Boston, who spoke on "The Craftsman and the Machine"; Professor I. B. Stoughton Holborn, artist and poet, of Oxford, England, who spoke on "Art and Civilization," and Leon Dabo, whose subject was "Decoration of the Home."

It was interesting to note, in the recent exhibition of the works of Artists of Chicago and Vicinity, that out of the 135 exhibitors of paintings, 86 are or have been students or instructors in the School of the Art Institute. Of these 86, ten are enrolled as advanced students during the present term.

Mr. Frank G. Logan, Vice-President of the Art Institute, has been awarded the Decoration with Palms of the French Academy, for the promotion of Archaeology in French Africa.

Miss Helen Gunsaulus, daughter of the late Dr. Frank W. Gunsaulus, has been appointed Keeper of Japanese Prints at the Art Institute. Miss Gunsaulus was formerly an assistant in the Field Museum.

Mr. Raymond P. Ensign, Dean of the School of the Art Institute, attended the second annual meeting of the Federated Council on Art Education which was held at the Metropolitan Museum of Art, New York, during February.

OUTDOOR ADVERTISING

The National Committee for the Restriction of Outdoor Advertising has published two pamphlets of interest to those concerned with the question of beautifying the highways of our country through the abolishment of billboards. One of these pamphlets is entitled "Progress in 1925" and constitutes a report of the committee's activities for the past year; the other, entitled "What Attracts the Tourist to Your Town?" effectively demonstrates, through numerous illustrations, the inadvisability of advertising a city or town by marring the approach thereto with a number of conspicuous billboards which offend the eye.

As a contribution to the work of this National Committee, the Municipal Art Society of New York, one of its affiliated organizations, devoted the February number of its Bulletin to the publication of an article on "The Regulation of Outdoor Advertising by Law," by Frank B. Williams, a member of the New York Bar. This society concerns itself primarily with civic art in New York City, but issues from time to time such bulletins as this, which are of national interest. Among its earlier publications are those entitled "War Memorials," which appeared in 1919, and "The Billboard Blight," published three years later.

DETROIT

The Detroit Institute of Arts has recently held its Second Loan Exhibition of Old Masters. This included British paintings of the late XVIIIth and early XIXth centuries and marked an event of equal importance with the notable exhibition of Dutch paintings held last year. The collection, comprising six paintings by Gainsborough, eight by Hoppner, seven by Lawrence, five each by Raeburn and Reynolds, thirteen by Romney and one by Van Dyck, also representing Constable and Turner, was lent by private collectors throughout the country, including a number in Detroit, and formed one of the most representative showings of British painting of this period that has ever been brought together at one time in America. As a result of the enthusiasm aroused by this exhibition, a subscription list has been made for the purchase of a work of the English school for the

Museum's permanent collection. Already more than \$12,000 has been subscribed for this purpose.

The Detroit Institute has also recently held an Exhibition of Paintings by Michigan Artists an annual affair. The jury for this exhibition, consisting of Charles W. Hawthorne, Dr. W. R. Valentiner, Director of the Museum, and Mr. John P. Wicker, made the following awards: The Scarab Club Gold Medal to Judson Smith, for his "Self Portrait"; Detroit Museum of Art Founders Society Prize to Francis P. Paulus, for his "Fish Market, Bruges"; the Frank C. Hecker Prize to Isaac Rader, for his "Portrait of a Girl"; the Austin A. Howe Prize to Alfred Hutt, for his etching, "Little Italy"; the Frederick Zeigen Prize to A. Castagne, for his "Still Life"; the Munro Prize to Sophie Gurvitch for a decoration, "Composition: Diana"; the Walker Purchase Prize to Glen Tracy, for a water color entitled "October Snow"; the Helbig Prize to Samuel Cashwan, for a work in sculpture entitled "The Secret"; and the Society of Jewish Artists Gold Prize to Joseph Stermer, for a painting entitled "Moonlight." A group of sixty paintings from this exhibition was selected to go on a tour of the State. They are being shown at Ann Arbor, Jackson, Grand Rapids and Muskegon.

As a supplement to the February number of its Bulletin the Institute published the Annual Report of its Arts Commission for the year 1925, giving an interesting account of progress in all departments, looking to the opening of the new building early next fall. This building, the total cost of which will approximate \$4,000,000, is to be "dedicated by the people of Detroit to the knowledge and enjoyment of art." The Commission expresses the belief that through its beauty, both as a building and in the installation of exhibits, it will exert "a material influence upon the homes and every-day lives of the people." The report also gives an impressive list of the Museum's educational activities, special exhibitions and lectures, and outlines the growth of its collections during the past twelve months, stating, among other things, that through the Museum Founders' Society art objects amounting to more than \$150,000 in value were added to its permanent collections

during that period. A considerable increase in attendance is also noted, the number of visitors during the year having reached 149,939.

ART AT DAVENPORT, IOWA

The children's free classes in art conducted by the Davenport Municipal Art Gallery on Saturday mornings have proved so popular that an all-day school has been established in order to meet the increasing demand for instruction. This school is divided into four class periods, and the children enrolling are assigned to one of these classes as their hour to attend the gallery. Interesting illustrated lectures by the Director of the Gallery, Mr. R. J. McKinney, and drawing lessons in the Davenport School of Art, under the supervision of Instructor H. Wood Miller and his assistants, constitute the instruction which these children receive. It is hoped that, under the new arrangement, at least three hundred pupils may be so instructed, the enrollment at the present time being 121.

A questionnaire distributed among the children of the school recently gave evidence of the very gratifying result of the Gallery's efforts along this line. One of the students, aged 14 years, in reply to the question, "Why does art appeal to you?" wrote: "Art appeals to me because, first, I love to draw and paint; then it is so complete in itself, expressing so many beautiful things by the stroke of a brush or the line of a pen that could not be told in volumes."

Among the Municipal Art Gallery's auxiliary organizations are the Friends of Art and the Business Men's Art Club of Davenport. The purpose of the former, which is composed of laymen, is to arouse interest in the gallery through exhibitions and lectures, and so add to its permanent collections. The Business Men's Club meets in the Gallery twice a month, when free instructions in art are given.

The Fourth Annual Exhibition of the Indianapolis Architectural Club and the Indiana Chapter of the American Institute of Architects was shown during February at the John Herron Art Institute. An outstanding feature of this exhibition was the



LADY WITH SUNSHADE

FREDERICK C. FRIESEKE

PRESENTED BY THE ARTIST TO HIS NATIVE TOWN, OWOSSO, MICHIGAN

set of revised plans for the \$10,000,000 Indiana World War Memorial Plaza. The showing also included an exhibit lent by the Philadelphia Chapter of the American Institute of Architects and circulated by the American Federation of Arts.

The Art Institute has recently received as a gift, from Mrs. George Ball of Muncie, Indiana, four lithographs by the late George Bellows. These are "Stag at Sharkey's," "The Murder of Edith Cavell," "In the Park," and "Artists' Evening." Besides this gift, the Museum has acquired six additional lithographs by this distinguished artist. These include "Marjorie, Emma and Elsie," "River Front," "Village Prayer Meeting," "Billy Sunday," "The Plaid Shawl," and "Study of a Woman Kneeling on a Pillow."

The acquisition of these lithographs is particularly significant at this time in view of the series of lectures on Lithography which the Art Institute has been conducting under the direction of Miss Dorothy Blair, the Assistant Director in Charge of Prints.

The last of these lectures took the form of a practical demonstration of the methods of lithography, and was given by a former student at the Art Institute School.

A special exhibit for the seventh and eighth grade pupils of the public schools of Indianapolis, covering Colonial times, was shown in the Laboratory Gallery of the Art Institute during February, together with artistic American doll furniture from the Arden Studios, New York.

Whatever the exact characteristic which makes the GREEK LION OF THE IVTH CENTURY figure of a lion so popular B. C. GOES TO MINNEAPOLIS and so usually impressive in sculpture, one feels that the Greeks favored it because of its decorative qualities. The early art of Asia Minor abounds in lion subjects; the Mycenaean gate with its triangle formed by two haughty lions is the outstanding example of early Grecian art. Toward the close of the great age in Athens lions appear regularly as decoration, flanking

the footstool of Zeus in Olympia, crowning ramps on either side of broad stairs, forming the ends to architectural parts, spouting water through their simplified mouths and standing alone as monuments.

The crouching lion, 4 feet long and $2\frac{1}{2}$ feet high, recently purchased by the Minneapolis Institute of Arts, may have been one of a pair on a stairway, or it may have stood as the symbol of some heroic action. In all events it represents a fine period of Athenian sculpture, broad in modelling and realistic in form. The flanks of the beast are full of life; its shoulders possess great strength well controlled; the line of the back is one of those curves which seem to sum up the greatest beauty of Greek art. To follow the modelling of the back and sides is to experience a sensation of tremendous spring and ease of motion, as though the animal had just, or was about, to move. Perhaps the pose has been misconstrued by those who designed the modern base which restores feet to this magnificent torso. But, disregarding the feet, one is convinced of the aesthetic value of the piece at a glance.

The matter of meaning has some importance. To make a plausible guess, the lion may have been depicted at the moment when disturbed from its meal. The hind-quarters are raised expectantly, the head is lifted from between the paws, and the eyes of the animal look up with an uncompromising boldness. It is easily explained that the sculptor studied such a pose from one of the lions in the menageries common at the time in Athens. His studies, however, did not tempt him to make a purely realistic statue, as can be plainly seen in the treatment of the mane. On a foundation of animal anatomy he erected a monument of reserved decorative value.

This specimen of Athenian art has been compared to the lion attributed to Scopas in the British Museum. There is also a somewhat similar statue in the Kaiser Frederick Museum. But these resemblances are not strong enough to form an attribution as to authorship, even though the date of the workmanship has been placed with some assurance at about 380 B. C. The marble itself is that golden grey material taken from Mount Pentelicus after the discovery of a certain vein in 420 B. C. This is the first important fact in fixing the date. The

second is the location of the find, which took place in July, 1914, on the north side of the Acropolis at Athens. These facts, combined with details of style and craftsmanship, fix the date close to the opening of the IVth century.

BERT ALLEN.

The annual exhibition of F. P. A. F. A. the Fellowship of the Pennsylvania Academy of the Fine Arts, which was held recently in the gallery of the Philadelphia Sketch Club, was shown in two sections, that of oil paintings and sculpture from February 10 to 27, and that of water colors and work in black and white from March 2 to 16. The catalogue of the exhibition included the names of approximately 100 artists. The Fellowship medal, consisting of a prize award of \$100, was won by Sarah Baker for a self-portrait. Other notable works included in the showing were the snow pictures by Fred Wagner, Arthur Meltzer and Emile Walters; still-life paintings by Hugh H. Breckenridge, Laura D. S. Ladd, Lillian B. Meeser, Marie Houghton Spaeth and Mary Townsend Mason; and a series of interesting turtle studies by the sculptor, Albert Laessle. A painting by Ada C. Williamson entitled "The Bird Trainer" was purchased for the Fellowship's permanent collection.

The membership of this organization, as indicated by its title, is made up of those who have attended the Pennsylvania Academy of the Fine Arts. It has recently published in pamphlet form, as a reprint from the Bulletin of the Northeast Philadelphia Chamber of Commerce, an article by Dorothy Grafty on "How the Fellowship Serves the Community," which gives an interesting account of its activities and amply testifies to its usefulness. Among other things it tells of the Fellowship's Picture Purchase Fund. This fund was initiated in 1912, and since that time more than 100 works of art, constituting the organization's own permanent collection, have been lent in small groups to various institutions throughout the city where the need seemed greatest. Among the organizations which have benefited by this plan are the Children's Department of the Public Library, the College Settlement, the House of Industry,

the Western Community House, and schools in various parts of the city, to name only a few. In addition to these loans, the Fellowship has purchased and presented to the Pennsylvania Academy for its permanent collection, a work in sculpture by Albert Laessle entitled "Chanticleer," and a "Sea Weed Fountain" by Walker Hancock.

THE PENNSYLVANIA MUSEUM

The Pennsylvania Museum has received as a gift from Mr. George D. Widener the remaining finish of the ballroom of the Powel House, built in Philadelphia in 1767. This includes a finely carved wood mantel and ornamental plaster ceiling ingeniously picturing in the center panel the fable of the "Dog and the Meat." This ceiling was brought from England for this particular room and is said to be a triumph of design in the Chippendale manner. Other parts of the same house also included in Mr. Widener's gift are a pair of mahogany doors, wood cornice and an arch from the entrance hall, and panelled dado from several rooms. Other woodwork from the Powel House has come to the Museum through the generosity of Mr. and Mrs. Wolf Klebansky. This comprises the finish of two rooms, the fireplace wall of each covered with simple-fielded panels of pine painted white, the remaining walls showing moulded base and chair rails and cornice of the same wood.

Other recent acquisitions of the Pennsylvania Museum include portraits of Mr. and Mrs. Samuel Vaughan by John Neagle, the gift of Mrs. Samuel M. Baker; a silver tea caddy by Paul Lamerie, 1744, and seventy-five pieces of ceramics, bequeathed by Mrs. Alfred Duane Pell; and a mahogany bookcase and cellarette from the late Simon Gratz. Among the Museum's purchases are a South Indian bronze Nataraja figure and a case for a Tompion clock.

AN ACTIVE NEW INSTITUTE OF ARTS

The Kalamazoo Institute of Arts has added its name to the list of those organizations which are working and planning for the establishment of art museums in their communities. This society was formed only a little over two years ago at a small meeting in a local artist's studio, the purpose of

which was to give opportunity for those interested in art to learn to draw and paint under the artist's direction. Gradually this little group increased in number until it was decided to become a chapter of the American Federation of Arts. As such it was first known as an organization. Later the name was changed to the Kalamazoo Institute of Arts. Despite its youth, the society now has a membership of nearly 200 and has accomplished not a little toward the upbuilding of art interest and appreciation in the community. Among other things, it has brought to the city distinguished lecturers on art, has held exhibitions and has instituted free classes in drawing and painting in one of the high schools. It is now directing its efforts in arousing interest among the people of Kalamazoo in the proposed museum, and is apparently meeting with success. Kathryn Leone Wood, the portrait painter, and one of the founders of the organization, writes that "the society is beginning to take root in public estimation as an important civic venture, worthy of support." The sum of \$5,000 has been donated to the project by Mrs. Anna Louise Raymond of Chicago, a former resident of Kalamazoo, who has also given valuable furniture, rugs, engravings and bronzes toward furnishing a home for the Institute.

This is an encouraging report of progress, and is another evidence of the good results that are being obtained all over the country, from just such small beginnings, through persistent and well-directed effort.

IN WASHINGTON, D. C.

The Corcoran Gallery of Art will open its Tenth Biennial Exhibition of Contemporary American Painting with a private view on the evening of April 4, to continue to May 16. The exhibition is being held this year for the first time in the spring, having been shown in the past in mid-winter.

The special exhibition at the Phillips Gallery during March was composed of paintings by Maurice Sterne, continuing the series of exhibitions of the works of Modern artists which the Gallery is holding this season.

The exhibition of Contemporary Italian Art, which has recently been brought to this country and shown in New York under

the auspices of the Italy-America Society, was placed on view in the National Gallery of Art on March 11 to continue well into the present month. From March 5 to 20 there was shown in the Gallery a comprehensive exhibition of sculpture by Moses Dykaar, who has also recently exhibited in New York.

Philip A. de Laszlo, the distinguished British portrait painter, an exhibition of whose work was shown in Washington earlier in the season, has recently visited the city and executed portraits of President and Mrs. Coolidge. These portraits were exhibited in the Corcoran Gallery of Art from March 6 to 11. Among Mr. de Laszlo's other sitters were Mr. and Mrs. Larz Anderson and Miss Mellon, the daughter of the Secretary of the Treasury.

Interesting exhibitions of water colors and etchings by Frank W. Benson, and of etchings and marine aquatints by John Taylor Arms have lately been shown at the Dunthorne Gallery on Connecticut Avenue.

At the Smithsonian Institution, Division of Graphic Arts, a collection of etchings by John W. Winkler was shown during March, attracting much favorable attention.

THE ARCHITECTURAL
LEAGUE'S
ANNUAL
AWARDS

The Forty-first Annual Exhibition of the Architectural League of New York was held during February at the Fine Arts Galleries and was upheld, as usual, to a high standard of excellence. Numerous awards were made as follows: The medal of honor in architecture to John Mead Howells and Raymond M. Hood, associated architects, for their design of the *Chicago Tribune* Building; the medal of honor in painting to George Davidson for his decorative panel entitled "Commerce" and for his general attainments in mural painting; the medal of honor in sculpture to Charles Keck for his statue of "Victory"; the medal of honor for design and craftsmanship in native industrial art to Oscar Bach for his exhibits in this and previous exhibitions in the field of wrought metal work; and the Avery Prize for Sculpture to Benjamin T. Kurtz. In recognition of the upbuilding of Cooper Institute, the President's medal, designed by Daniel Chester French, was awarded by

the League to Sarah Cooper Hewitt and, posthumously, to her sister, Eleanor Gurnee Hewitt, "for their distinguished service to the allied arts." The presentation ceremonies were held in the Vanderbilt gallery.

The catalogue of the exhibition, as usual, takes the form of a Year Book, showing numerous illustrations of recent work in the allied arts.

PARIS NOTES
The Mediaeval or "Oriental" Exposition at the Bibliothèque Nationale,

lasting throughout the month of February, is one of the most wonderful I have ever seen. The illuminated manuscripts, though made by monks and inspired by religious faith, excite the imagination like a tale from the Arabian Nights. Their colors from four to thirteen centuries old—thirteen centuries!—are as fresh as the flowers that have just opened in a summer garden, and the gold is laid so thickly among the colors that it is no longer gold leaf but tangible metal, gleaming and heavy. What imagination! What taste! The beasts and ornaments of some of these designs are authoritatively said to have inspired the church sculptors of the Romanesque period. The visitor longs to take these books in his hands and handle them, reverently; but they are all carefully protected under glass. That little Psalter that belonged centuries ago to the French King, Saint Louis, has pages that are stiff like brocade with colors and gold; these great Evangelical Books that were once in use in the Sainte Chapelle here, with their carved ivory bindings framed in large jewels of every hue; this book describing the lives of holy hermits, with its figures and miniature landscapes, its far perspectives over land and sea—what art had developed in the hands and minds of those unknown monks working in silence and obscurity! Luxury? What do we of the twentieth century know about it, after all, in terms of art?

Jean Fouquet's fifteenth-century miniatures are more like paintings, and those that I saw were of less brilliant color than the monks' work. The reader will remember that Fouquet was "the good painter and illuminator of King Louis XI" of sinister memory, and a great artist in his own way. Some of his works can be seen at the Louvre.

By the way, there is a new ruling at the



IN THE SHADOW OF THE CROSS. A FORCEFUL MODERN TREATMENT OF A GREAT RELIGIOUS SUBJECT. THE WORK OF ROY VAN AUKEN SHELTON, A NATIVE OF ST. LOUIS, MISSOURI, NOW RESIDING IN PARIS

Louvre which will rejoice visitors: all the rooms are now open daily, and they can wander from one to another at will—always with the exception of closing day, Monday. Hitherto, owing to lack of enough guardians, some sections were always exasperatingly closed.

Among the private expositions of the past week were the water colors of Count F. de Fossa, a colonel in the French army, which were shown at the Le Goupy Gallery.

Excellent colorist, serious artist, Colonel de Fossa exhibits some "singing" pictures of the Breton countryside and seaside, of Marshal Foch's Château de Trofeunteuniou, and of other old houses and gardens in various parts of France. Nothing military in this army officer's artistic conceptions, but only beauty and peace. In an adjoining little room were modestly grouped some attractive and fresh water colors—interiors, gardens, churches—done by Madame Foch

Fournier, Marshal Foch's daughter, some of which were painted during the war.

Another daughter of a famous man and famous woman, Mademoiselle Eve Curie, has just made her début as a pianist. Her progress has been notable; she began to study only a few years ago at the age of sixteen and a half, working six hours a day, and she is now launched on a musical career which promises well. It was a sudden resolution on her part, as she had intended to follow a scientific career in the steps of her parents, and all her studies had tended in that direction.

The death of the much loved "painter of the pierrots," Adolphe Willette, has emotionally moved Paris, which he had charmed for so many years by his delicate and poetic humor. He was the poet of a "happy Montmartre" before the days when it became more or less commercialized. His pictures epitomized French grace and wit, and he will not be forgotten.

In the Exhibition of Foreign Artists at the Jeu de Paume (annex of the Luxembourg Museum, but situated, as everyone knows, in the Tuileries Garden), the American section includes portraits by Romaine Brooks, interiors by Walter Gay, and pictures by Mary Cassatt, by Frieske, by Cecilia Beaux, etc. Whistler's portrait of his mother was not loaned by the Louvre, where it now hangs.

I have already referred to André Favory's work, which inspires hope among knowing critics. Although only thirty-five, and having passed through the fires of cubism, he is, and admits that he is, a follower of the great masters, especially Rubens, Titian, Tintoretto, Courbet, Delacroix. He works with large effects, groups of nudes in landscapes, bathing women, etc. Unfortunately he sometimes groups nude and clothed figures together, which always shocks. But he is still young.

At the Galerie Weill—conducted by a discriminating woman, Mademoiselle Berthe Weill—there are some very satisfactory things by Eberl, whose work is robust without being brutal; and at the Marcel Bernheim Gallery the Hayden exposition has been a deserved success. Hayden has freed himself progressively from contemporary influence and, especially in his landscapes, has reached an admirable independence.

LOUISE MORGAN SILL.

ITEMS

Charles H. Woodbury, the well-known artist and art teacher, has announced a summer school in the Art of Seeing, which will be conducted this year during the month of July. It is to include the Woodbury Course in Observation, intended for teachers of study classes in museums of history, science and art and children's museums, as well as for normal training classes, kindergarten teachers and classes in educational psychology. Among the methods to be employed will be a special balance of memory and direct drawing, simple perspective through observation, and Mr. Woodbury's theory and practice of color relations. The sessions of the first two weeks will deal with mental training through drawing and will be held in Boston at Mr. Woodbury's studio. Those of the second fortnight, dealing with mental training through painting, will be held at Mr. Woodbury's summer studio at Ogunquit, Maine. Further information concerning the school may be had from Mrs. Charles Perkins, Town Hall, West 43rd Street, New York, N. Y.

The Fifteenth Annual Meeting of the Mississippi Art Association was held in Jackson, Mississippi, February 9 and 10, at which time the annual exhibition of the Association was placed on view. The collection comprised 54 paintings representing the work of 21 artists. Prize awards and honorable mention were accorded Mr. W. C. L. White of St. Albans, New York; Miss Cornelia Earle, of Columbia, S. C.; Clarence Millet of New Orleans, La.; Alice Worthington Ball, of Baltimore, Md.; Marie A. Hull, Mrs. W. Q. Sharp, and Bessie Newsome, all of Jackson, Miss.; and Mrs. Antoinette Rhett and Mrs. E. O'Neil Verner, of Charleston, S. C.

From the Directors of our American Academy in Rome we learn that the Ministry of Fine Arts and the Italy-America Society of Rome have issued a preliminary list of about seventy Italian villas which are "national monuments" and which may be visited by persons provided with entrance tickets purchased from the Society. The scheme promises in time to be a valuable means of studying Italian gardens.

Having achieved first place among the cities of the country in the purchase of works of art, Aurora, Illinois, is now planning to erect an art museum. Mr. James M. Cowan, President of the Aurora Art League, has promised his collection of five hundred paintings to the city for its permanent collection, and it is understood that a building to house these and other works will soon be forthcoming. Capt. J. F. Harrell, another officer of the Art League, has also promised his collection of paintings for the Museum, in addition to which there are a number of notable works publicly owned in the city, which will form a very substantial nucleus for the Museum's collections.

At the annual meeting of the Toledo Museum of Art held recently, Mr. Arthur J. Secor was elected President of the Museum, to succeed the late Edward Drummond Libbey. Mr. Secor has long been actively interested in the Museum, having served for many years as its first vice-president, and materially assisted, through various gifts, in the upbuilding of its permanent collections.

At this same meeting Mr. George W. Stevens, Director of the Museum, was made a member of the board of trustees and elected First Vice-President in the place of Mr. Secor. Mr. Irving E. Macomber was elected Secretary.

An interesting exhibition of paintings by Frank M. Armington and etchings by Caroline Armington, his wife, were shown during March in Des Moines, Iowa, under the auspices of the Des Moines Art Association. Mr. and Mrs. Armington are American artists who have for some years made their home in Paris. They returned to this country early in the present season and for the past few months have held exhibitions of their works in a number of cities. Prior to the exhibition in Des Moines they have exhibited at the Ralston Gallery in New York, at Korner and Wood's in Cleveland, and at the Gordon Galleries in Detroit. During April it was the artists' expectation to visit either Saint Paul or Minneapolis. They will return to Paris in May.

An exhibition of etchings, lithographs and other prints by C. A. Seward, George Plowman, Arthur B. Davies and F. G. Applegate

has lately been shown in the Museum of New Mexico at Santa Fe. Mr. Seward was represented by typical scenes in New Mexico, including landscape and architectural subjects. Mr. Plowman showed etchings ranging in theme from views of New Bedford to those of Capri and Florence, and including London, Paris and Louvain. Characteristic subjects by Mr. Davies and Mr. Applegate completed a most interesting showing.

The Civic Club of Norristown, Pennsylvania, showed during February an exhibition of paintings by Philadelphia artists. The collection comprised 54 paintings covering a wide variety of subjects, by such artists as Fred Wagner, Elizabeth Washington, Laura D. S. Ladd, Katherine L. Farrell, Emile Walters, W. B. McDowell, Albert Van Nesse Greene, Julius Block and others. The exhibition was set forth in the Ersine Club House and attracted much favorable attention. A number of the exhibiting artists were present at the opening view.

A comprehensive exhibition of the works of the late Ozias Dodge, painter and etcher, has recently been held in the Converse Art Gallery, Norwich, Connecticut. In connection with the exhibition a memorial meeting was held in the Gallery, at which time high tribute was paid to the memory of the artist, both as craftsman and teacher, he having been for many years director of the art school of the Norwich Free Academy.

A recent Bulletin of the Minneapolis Institute of Arts shows an amazing record of attendance at that Museum during the past five years. This attendance has increased at the rate of five or six thousand annually. In 1924 the number of visitors rose to 88,549, the largest that it had ever been up to that time. During the past year the number reached 105,233, or approximately 20 per cent of the population.

A painting by Frederic C. Frieseke, entitled "Lady with Sunshade," has been presented by the artist to his native town of Owosso, Michigan, for placement in its Public Library.

During the first year that the American Wing of the Metropolitan Museum of Art was open to the public, 322,549 persons visited its galleries.

BOOK REVIEWS

STAINED GLASS OF THE MIDDLE AGES IN ENGLAND AND FRANCE, by Hugh Arnold and Lawrence B. Saint. Published by A. & C. Black, Ltd., 4 Soho Square, London, W. 1, England.

Hawthorne in his "Marble Faun" compares religion to a stained glass window, the beauty of which is comprehensible only to those within, not to those without. This simile is vividly recalled in turning the pages of Mr. Hugh Arnold's book on the Stained Glass of the Middle Ages in England and France, for excellent as are the illustrations, reproducing in full color paintings by Mr. Lawrence B. Saint, they give only the faintest intimation of the glory of the glass itself. In his introduction Mr. Arnold describes the Cathedral verger conducting his flock of tourists around the building while giving them plenty of really interesting and valuable information about it and describing briefly the glass as of this or that century. "The procession," he says, "gazes carelessly at it and passes on." What a vivid picture this is—what a commentary on the average tourist. It is to supplement this superficial information for the benefit of those who look twice and then again that this book was originally written. That a second edition is now called for gives indication of the interest evoked. There is probably no subject of which the general public is more ignorant than it is of stained glass or one which invites on acquaintance more engaging study. The paintings from which the illustrations were made have been bought by the Victoria and Albert Museum, thus attesting to their accuracy and merit.

THE FINE ARTS IN CANADA, by Newton MacTavish. The Macmillan Company of Canada, Ltd., publishers.

The author of this book is a trustee of the National Gallery of Canada and has evidently followed with great care and sympathy the achievements of Canadian painters. How strangely ignorant we are here in the United States of the existence and the real excellence of the work that is being produced just across our northern border. It should be noted, however, that the book deals with art in Canada and not merely Canadian art; thus is included not merely works by native-born Canadian artists but

works which have been produced in Canada. It is true, as the author notes in his preface, that there is a similarity in style in many instances to the painters and sculptors in other lands, so it is here in our United States; so it is even in England. No country is sufficiently isolated today to produce an art pregnant with a distinguishing nationalism. Canada may be proud, however, of the accomplishments of her artists set forth in this engaging book, the illustrations of which alone give interesting insight into an art achievement of a sound sort and of a comprehensive character. It is worth noting that the works of three artists whom we proudly claim as our own are included herein: Horatio Walker, Ernest Lawson and Phimister Proctor. The volume concludes with biographical notes on all the artists whose works are mentioned. The illustrations are in half-tone and color—a thoroughly delightful publication.

THE ENGLISH INN, PAST AND PRESENT, by A. E. Richardson and H. D. Eberlein. J. B. Lippincott Company, Philadelphia, publishers.

As an English reviewer in *The Architect*, London, has said, Prof. Richardson and Mr. Eberlein have produced a useful and pleasing book on the English inn and its history which forms a very interesting record of these centers of historic hospitality and refuge. The railroad, it was thought some years ago, sounded the death knell of the road-house; the automobile, however, has brought it back to life. The British reviewer calls attention to the topographical list of old inns given at the end of this volume which will be of great service to many, and says "the subject is no abstruse architectural one for the inn presents no intricate problem of arrangement or construction." He laments the fact that plans are not given of these inns as well as photographic pictures. "The authors are to be congratulated," however, "for carrying out a labor of love which cannot be measured either by the number of pages written or the number of illustrations given, but which has involved a mass of careful and painstaking research such as we always associate with everything which Prof. Richardson takes in hand." To us here in America this book is of interest chiefly through association

in bringing back the life of olden days in merrie England and offering suggestions for motor trips.

THE ART OF WATER COLOR PAINTING, by E. Barnard Lintott. Charles Scribner's Sons, publishers. Price, \$7.50.

This is the most recent addition to the Universal Art Series, and is a technical treatise prepared especially for students. It has, however, a second purpose—the advocacy of the establishment of a National Gallery of British Water Color Art. Great Britain has brought forth some great water colorists; for instance, J. M. W. Turner, and even before him Cotman and Cox. It was in London that our own Whistler took up water color painting and gave it a new turn. Moreover, the greatest of modern water colorists—Sargent, the American—developed his water color painting in British environment if not under British influence. "Sargent's mastery of water color," says Mr. Lintott, "is unrivalled among the modern painters of realism. He is alone and apart." Having dealt with the theory and practice of water color, the author deals with the works of the medium's chief exponents. In a final chapter he sets forth what he believes to be the future of water color painting. Almost half of the book is given up to illustrations of important works of water colorists from the day of Claude to the present time.

TWENTY-SEVEN DRAWINGS, by William Blake, being illustrations for *Paradise Lost*, *Comus* and the *Bible*. Carl J. Smalley, McPherson, Kansas, publisher. Price, \$4.00.

This is essentially a picture book, and a fine one—a kind of bound portfolio which insures the safe-keeping of the plates, to each of which a page is given. Mr. Smalley in the foreword—and there is no other text—gives the dates of Blake's birth and death and explains that all of the plates are reproductions from water color drawings in American Museums. The majority of these are from the Boston Museum of Fine Arts; the others are from the Fogg Art Museum and the Metropolitan Museum of Art. Again we have called to our attention the increasing wealth of our American collections. The illustrations which are not in color are finely rendered—as finely, it seems,

as is possible through the present medium of photo-engraving.

WILLIAM HOGARTH, by Herbert B. Grimsditch. The Studio, 44 Leicester Square, London, publisher. Price 5s.

This is the third of the *Masters of Painting Series*, uniform with Pieter de Hooch and Antoine Watteau, and still, alas, in the horrible strawberry pink cover. Again the illustrations are in color, admirably rendered, each tipped in and on a page to itself. In this case the introductory essay is by Herbert B. Grimsditch.

METHODS IN DYEING by Vegetable Dyes and other means with a chapter on block printing, by F. Whipple Pope. Privately printed. Price, \$2.00.

This book consists of multigraphed pages comprising the results of four years' experiments made by the author in the North Bennett Street Industrial School. The formulas for vegetable dyeing which it contains have proved difficult to find. They have all, however, been tried successfully. The author says that any person can do block printing in its simplest form through directions given herein. This is one of those rare documents which are far to seek and invaluable when possessed. An excellent bibliography concludes the volume. In the preface the author gives this interesting bit of information: "Always keep in mind the fact that a vegetable dyed fabric may fade but will not change color." Here is a nice distinction. Dyers and block printers take notice.

A SERIES OF SIX RADIO TALKS ON INTERNATIONAL ART, by Homer Saint-Gaudens. Radio Publication No. 18, University of Pittsburgh. Price, 60 cents.

In March, 1924, the University of Pittsburgh established on its campus an educational radio studio, as a branch of Station KDKA, pioneer broadcasting station of the world. It is fully understood that this form of instruction cannot be a substitute for regular instruction on a college campus—that a college education cannot be obtained by merely "listening in" on educational courses, but it has been proved that such courses are helpful to those who make them so and that they have a distinct tendency to widen vision. In order to extend still

further the usefulness of these radio talks, they have been published. As Mr. John G. Bowman, Chancellor of the University, says in his preface: "Mr. Saint-Gaudens in this series of talks discusses art with simplicity and charm." They convey to the average man not only information but a realization of his own relation to art and the artist. "I have tried to show you," he says in the last of the series, "that the whole thing with art is to go at it with enthusiasm." "Let us remember," he says, "that we have just as good artists as we have football players. Only, like our old friends the Greeks, we must enjoy them both as the spirit moves us by rubbing up against them and their efforts in any old amateur, unselfconscious fashion we happen to think of." In this entire series of talks high ideals and common sense go hand in hand.

PRACTICAL BOOK OF TAPESTRIES, by George Leland Hunter. J. B. Lippincott Company, Philadelphia, publishers. Price, \$10.00 net.

The author of this book is one of the leading authorities on tapestry today, and his books on decorative textiles and decorative furniture supply authoritative data on these subjects. The present volume takes its place in a series of so-called Practical Books by various writers issued by the Lippincott Company, and in this case "practical" is meant to indicate undoubtedly serviceability—use. Tapestries originally were woven for practical purposes, and that they were made beautiful was due to the inherent taste and love of beauty of both the weavers and the users.

Mr. Hunter traces, after exhaustive study, the history of tapestries from the earliest time to the present. In his foreword he presents a formidable list of persons who have assisted him in his studies and researches—a list from which, it would seem, none, from the King of Spain down, embracing all of the museum authorities, has been omitted. Therefore in a measure this may be considered a composite work, a summing up of all of the wisdom, all of the knowledge with regard to tapestries which the world at present contains. Despite this fact and the bulk of the volume, it is by no means weighty—too weighty or ponderous, that is to say, for the enjoyment and the delecta-

tion of the average reader. The text, which is arranged chronologically, is accompanied by numerous illustrations, which really do illustrate. An intimation of the splendor and superb beauty of tapestries is indicated by eight color plates.

NEW VIEWS OF OLD ROME, by Louis Bailey Audigier. Printed in four languages with forty-four original photographs. Published by Bestetti & Tumminelli, Milano-Roma.

A very interesting portfolio of pictures of Rome, reproductions of well-taken artistic photographs. Rightly do we speak of "Rome the Eternal," for it is the city of the world in which romance lives unendingly. Mussolini, it is said, has conceived a project to restore to Rome some of her beauty lost through unwise modern building. It is a project which should be applauded and create widespread interest.

HISTORIC COSTUME PLATES, A Loose-Leaf Folio, by Belle Northrup, Instructor in Costume Art, Teachers College, Columbia University, and Anna L. Green. Published by the Bureau of Publications, Teachers College, Columbia University, New York City.

These thirty plates in black and white set forth costumes beginning with Egyptian and coming up to Mid-Victorian times. Each shows several figures with all important details, and gives a short description of historic fashion with index and suggestions for using the plates.

DESIGN PLATES, by Sara E. Cohoon. The Bruce Publishing Company, Milwaukee, Wis., publishers. Price, 35c.

These plates are drawings by the Instructor of Art at the Forest Park Jr. High School, Springfield, Mass., and are exceedingly good. Just the thing that those who are studying art at home and are endeavoring to do decorative work, such as industrial design, will find instructive and valuable.

Just as we go to press word reaches us of the death of Mr. Ralph King, one of our Vice-Presidents, and for one week, following the death of Mr. Wade, acting President of the Cleveland Museum. This means real loss to Cleveland and to the Federation. Mr. King was a discriminating collector, art lover and patron.

NEW YORK VISITORS

Will find an interesting
collection of

PAINTINGS

BY

AMERICAN ARTISTS

on exhibition throughout the season at
our new galleries

15 East 57th Street
NEW YORK CITY

WILLIAM MACBETH
INCORPORATED

PACKERS AND MOVERS OF WORKS OF ART

W. S. BUDWORTH & SON

Established 1867

*Collecting and Packing for
Art Exhibitions a Specialty*

New York Agents for the
American Federation of Arts

Phone Columbus 2194

424 WEST 52d ST., NEW YORK CITY

IN THE NEW YORK GALLERIES—MAY

Before the general summer exhibitions are placed on view many of the galleries are staging special exhibitions and one-man shows for the early part of the month, and most of them seem intent upon winding up the spring season with great éclat.

The Daniel Galleries, 600 Madison Avenue, will show a group exhibition of modern American painters, including the work of a few painters who have not previously exhibited. The list includes Dickinson, Demuth, Sheeler, Kuni-yoshi, Knaths, and Peter Blume.

The New Gallery, also at 600 Madison Avenue, announces a group showing of some distinguished American painters.

The work of American artists may likewise be seen at the Ferargil Galleries, 37 E. 57th Street.

The Keppel Galleries, 16 East 57th Street, have arranged an exhibition of Old French and English aquatints in color, dating from 50 to 150 years ago.

The Dudensing Galleries, 43 East 57th Street, will show the recent sculpture of Robert Laurent. There will also be on view the paintings and water colors of Joseph Stella, flowers, birds, figures, and also his set of New York scenes expressed in abstract forms; these are large panels, measuring approximately 4 x 5 feet.

The first week of this month the work of Mrs. Helen Davidson may be seen at the Durand-Ruel Galleries, 12 East 57th Street.

At the Macbeth Galleries, 15 East 57th Street, paintings by three American artists will be shown, until the 10th. Following these will be paintings of Spain, which include landscapes and figures, by Pennoyer.

Knoedler Galleries, 14 East 57th Street, will be given over to an exhibition of miniatures in wax in slight relief and colored, representing a revival of the old art by Ethel Frances Mundy.

Landscapes by Raymond Holland will be on view until the 15th at the Reinhardt Galleries, 730 Fifth Avenue.

The Milch Galleries, 108 West 57th Street, reflect the spring season with an exhibition on view until the 8th, of paintings of American gardens, by Abbott Graves. Wm. Jean Beaulé, who is a successful business man as well as painter, shows his version of New York street scenes until the 15th. The latter part of the month water colors by John Whorf will prove a gay finale to the season of one-man shows.

Paintings by American artists may be seen at the Montross Galleries, 16 East 56th Street.

On the 3rd the Cloisters at 191st Street and Fort Washington Avenue will be opened by the Metropolitan Museum with a private view, and on the following day the Cloisters will be open to the public and subsequently will maintain the same opening and closing hours, pay days, etc., as regulate the Metropolitan Museum building.

Please mention AMERICAN MAGAZINE OF ART when writing to William Macbeth and W. S. Budworth & Son

SCOTT & FOWLES

Art Galleries

667 Fifth Avenue
Between 52nd and 53rd Streets
New York City

Paintings, Water-Colors and Drawings

THOMAS WHITNEY SURETTE

Announces the Twelfth Year of his

Summer School of Music

In Concord, Massachusetts, June 28 to July 23,
inclusive, 1926

A School for Teachers of Music, for Students and for others who wish to increase their understanding of Music. Complete course in School Music from Kindergarten to College, including the teaching of History and Appreciation.

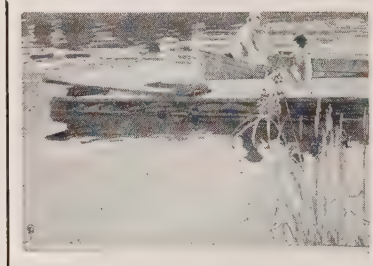
Lectures on Education, on Art and on Literature. Conferences on College Music, on the Teaching of Art in Schools, and on Physical Education as related to music. Individual instruction in piano playing, singing, etc. Classes in Harmony, Counterpoint, and Interpretation.

Ensemble playing and singing (Bach Magnificat, Holst's 1st Choral Symphony, Honneger's "L'Roi David" and shorter works will be studied). Chamber Music Concerts (Faure's 2nd piano Quintet. Brahms' Horn Trio, etc.). Chorus of eighty voices. String Orchestra.

Circular on application to

THOMAS WHITNEY SURETTE
Concord Mass.

Mason & Hamlin Pianos used



"REST"

An original woodcut by
WALTER J. PHILLIPS

In exquisite colors . . . \$20.00

All print lovers will appreciate the charm of these original color woodcuts. Museum authorities and galleries are acquiring them. Editions strictly limited, titled, numbered and signed by the artist.

Also woodcuts by Hall Thorpe, C. W. Bartlett; aquatints by J. W. Cotton, Leo Browne; etchings by J. C. Vondrous, Earl Horter, etc.

Priced from \$7.50 to \$30.00

A portfolio will be sent for private selection
if you write us, giving references

BROWN-ROBERTSON GALLERIES
Dept. A, 8-10 East 49th St., New York

TIFFANY STUDIOS

FURNITURE & DECORATION

for

COUNTRY HOUSES

MADISON AVENUE &
FORTY SEVENTH STREET

The Gallery of P. Jackson Higgs, 11 East 54th Street, made an announcement of considerable interest when they made known the arrival of four hitherto unrecorded paintings by Rubens, among them an exceptionally fine self-portrait. The latter is quite small in size (16 x 13) but has the advantage of being declared without the blighting touch of a restorer's work. All four of the paintings have been certificated. Among other importations at the Gallery is a triptych "Adoration of the Magi," by Herri Met de Bles, which Dr. Friedlander declares to be an important example from the hand of this rare Flemish master of the early sixteenth century. It is quite brilliant in color, and the landscape back of the figures finely delineated. There are also two powerful male portraits by Ribera to be seen, one in which black-rimmed spectacles play a sinister rôle, with flashes of white in the slashed sleeves and a scarlet scarf wound about the man's throat making dramatic effect.

The Kraushaar Galleries, 680 Fifth Avenue, are showing paintings and water colors by Gifford Beal in which seagulls play an important and effective rôle.

The exhibition of the American Academy at Rome takes place in the Grand Central Galleries; the date for the exhibition, at the time of going to press, has been tentatively set for the last two weeks of the month. Until the 12th Robert W. Chanler's richly decorated screens and decorative paintings may be seen in the galleries. Frederick J. Waugh will exhibit during the month his customary marine subjects and flower still lifes.

Pictures to live with

Curiously enough, an ordinary reproduction would cost you as much as one of the world-famous

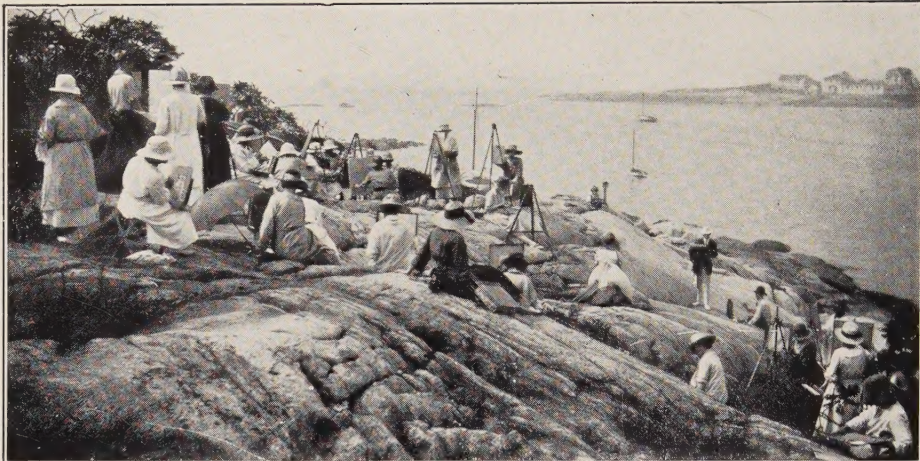
MEDICI PRINTS

astonishingly faithful facsimiles, in full color, of hundreds of the greatest paintings, ancient and modern.

If you have not received our last published catalogue—practically an epitome of six centuries of painting—mail 50 cents (coin or stamps) to

THE MEDICI GALLERIES

109 W. 57th Street
NEW YORK



JULY

Summer School of Art

AUGUST

THE BRECKENRIDGE SCHOOL OF PAINTING

27th Year

EAST GLOUCESTER, MASS.

7th at Gloucester

Classes: Drawing and Painting from the Costumed Model in the open air, Landscape and Marine Painting, Portrait Painting, Still Life and Composition

Scientific Analysis of Color for the Artist

Instructor: HUGH H. BRECKENRIDGE

For illustrated circular, address The Breckenridge School, 49C.-Rocky Neck Ave., Gloucester, Mass.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS



THE OLDEST
ART SCHOOL
IN AMERICA

Summer School at

Chester Springs, Chester
County, Pa.

OPEN NOW

Instructors

Painting: DANIEL GARBER,
JOSEPH T. PEARSON, JR.

Sculpture: ALBERT LAESSELE.
Illustration:

GEORGE HARDING.

Open air instruction.
Drawing, Painting,
Illustration, Sculpture,
(Modeling from farm
animals). High, rolling
land.

Beautiful and historic scenery. Tennis courts, swimming pool, croquet grounds, etc. No student will be accepted for less than two weeks. Limited student list. Send for circular. Reference required.

Resident Manager, D. Roy Miller

Box B, Chester Springs

Chester County, Pa.

Please mention AMERICAN MAGAZINE OF ART when writing to the above advertisers



SPANISH SISTERS

A PAINTING BY
ABRAM POOLE

AWARDED FOURTH CLARK PRIZE AND CORCORAN HONORABLE MENTION
EXHIBITION CONTEMPORARY AMERICAN PAINTING, CORCORAN GALLERY OF ART